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THE STUDENT'S

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EURIPIDIS ION

WITH NOTES FOR BEGINNERS

BY

CHARLES BADHAM, D. D.,

HEAD MASTER OF EDGBASTON PROPRIETARY SCHOOL.

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PREFACE.

As this edition of Ion is intended for a student's „first Greek Play" I have assumed that the reader's proficiency in the language was but slight, and that abundant explanations would be needed. These have been given in the briefest possible form, and not unfrequently in that of a mere translation. I have forborne entering into questions of disputed readings, except in a few instances where the text seemed to offer no sense at all or not the sense required. At the suggestion of experienced teachers I have given numerous references to passages in the play or elsewhere *) which illustrate either the general sense or the use of a word or the construction. I have also endeavoured to draw the reader's attention to those points of grammar which are most easily learnt by examples, such as the force of particles, the various uses of prepositions, and the like.

I did not think it necessary to give any account of the Greek Theatre or of the history of the Greek Drama. The excellent books which contain this information are accessible to most students and the subject is more likely to interest a reader and impress itself on his memory after his first Greek Play than before it. A very few obser-

*) Where a number is given without any other indication, it is to be understood as referring to that verse in the Ion.

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vations have been given by way of introduction to the dialect; they are intended to guard the beginner from inferring that whatever is found in an Attic Tragedy is consonant to Attic usage. The Introduction to a few of the principal tragic metres makes no pretence to completeness, but will, as I hope, prove a sufficient help for scanning the greater part of the Play, and making the first attempts at imitation.

For the convenience of masters the variation of the text in this edition from that of recent editions has been indicated at the bottom of the page.

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INTRODUCTORY REMARKS.

1. ON THE DIALECT.

Euripides and the other Tragic poets wrote in the Attic dialect, but as poets they felt themselves at liberty to employ those forms belonging to other dialects which being of frequent occurrence in Homer and the poets who followed him whether Epic, Elegiac, or Lyric, had come to be looked upon as a common poetic dialect. The extent to which this liberty was used varied with the different parts of the drama; it was indulged in more freely in the choral songs and wherever the subject partook of the character of lyrical poetry, while in the dialogues and single speeches, which, as approaching nearer to common life are nearer akin to prose Attic usage was more observed, and the departures from it were limited by the necessity of making their characters speak in a style not too far removed from ordinary language. The most important of these limitations was that the augment should not be omitted; the very few exceptions to this rule which occur in the speeches may regarded as experiments, which their good taste prevented them from repeating too often; in the lyrical parts the same omission is of pretty general occurrence in Euripides. On the other hand they did not confine themselves to the Attic dialect so far as to deprive the language of a certain poetical colouring, or so as to deprive themselves of certain conveniences in versification which the old poetic dialect offered. Thus we find them using both the Attic and the Homeric forms of words in common use, such as, *γῆ* and *γαῖα*, *λεώς* and *λαός*, *σοῦ* and *σέθεν*, *ᾤσσω* and *ἀΐσσω*,

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ᾄδειν and ἀείδειν. With regard to inflexions we find several poetic variations in the cases of substantives and the tenses of verbs, as, for example in the cases of γόνυ and δόρυ, in the aorists of κτείνω and κατακτείνω of which three forms are met with, ἔκτεινα, ἔκτανον and ἔκταν, and in the futures of ἕχω and its compounds, ἕξω and σχήσω. In the quantity of certain words they exercise a similar moderation; for while in obedience to Attic usage they would not venture to make the penultima of ἴσον or καλὸν long, they consulted their own convenience in lengthening or shortening at pleasure words like πατρὸς and ἄκρος, as well as, ἀεὶ, λίαν and several others, among which it would seem that ἰεὶς is to be reckoned.

Nevertheless we must not suppose that writers who felt themselves bound so far by the dialect of their country as to retain the augment, would think themselves justified in encumbering their language with a multitude of strange words or strange inflexions of common words; and as a general rule we find them sufficiently Attic to warrant us in concluding that the desire of giving a poetical cast to their speeches was not nearly so strong a motive for their occasional departures from it, as the consideration of the facilities which this freedom afforded in the composition of their verses. If this principle is true, it would follow that there is much more probability in favor of those who affirm that they made the second person of the termination ομαι in ει, than of those who still maintain that they wrote τύπτῃ, γνώσῃ, δέξῃ &c. At the same time they certainly avoided such atticisms as would give too prosaic an air to their language; for example, they avoided the *deictic* in οὑτοσὶ, ἐνταυθοῖ and similar words.

These few observations are intended, first to warn the student from too hastily concluding that all the words which he meets with even in the speeches of a Greek play are such as he would be at liberty to use in prose composition, and secondly to shew him the extreme advantage of paying accurate attention to the language of the tragic poets and

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of committing as much as possible to memory. By noticing whatever is un-Attic and by comparing it with the proper Attic usage he will exercise himself very profitably in the acquisition of that dialect; and again by committing to memory as large a portion as possible of what he reads he will acquire a much safer and much more lasting knowledge of the proper inflexions, than he is likely to acquire from the lists of irregular words in a grammar.

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2. ON THE METRES.

The principal metres used in Greek Tragedy for dialogues or speeches are the Iambic trimeter, the Trochaic tetrameter, and the Anapaestic dimeter.

I. The Iambic trimeter. An iambus is ⏑ – ; two such feet make a metre, and three such metres a whole verse. In every metre there is one syllable which must be pronounced with a higher pitch than the rest; this syllable is said to have the *ictus*. The ictus in an Iambic verse is on the first foot of each metre and on the last syllable of it; in other words on the long syllable of the 1st 3d and 5th feet.

⏑́ – | ⏑́ – | ⏑́ – |.

This was probably the only form of this metre when it was first invented. Afterwards the verse was rendered slower and more stately by the introduction of the spondee into the 1st 3d or 5th foot, or any two of them, or all three of them. — But a verse composed according to the foregoing rules alone can never satisfy the ear, because it affords no intervals of rest, and neither marks the unity of one verse in itself or its distinctness from another; for instance,

The sún is up, the bírds awake, the dáy begins,

might be either as many verses as there are metres or any fraction of a longer verse. Hence arises the necessity of a verse being *divided* into two such parts as shall answer each other, and by their *diversity* effect *unity*. This division is

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called the *caesura*. In Iambic trimeters the caesura immediately precedes the second ictus.

Beátus ille | quí procul negótiis.

We see here that there are two things which serve to divide the verse; the ending of a word coinciding with the ending of the first part, and the stress upon the first syllable of the second part. But sometimes the latter condition only is complied with, as in

Non Áfra avis descéndet in ventrém meum.

When this is the case, the ictus requires to be marked more strongly; and to produce this effect either (*a*) the syllable which follows it must terminate the word or (*b*) it must, be such a monosyllable as naturally belongs to the word preceding it: as in —

a ἥκω νεκρῶν κευθμῶνα καὶ σκότου πύλας —
b κείνη γὰρ ὤλεσέν νιν, ἐς Τροίαν τ' ἄγει.

The caesura is then said to be in the seventh syllable in place of the fifth, but the real caesura or division in both cases takes place just before the second ictus, as is shewn by the following example,

κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονί —

for here there is no so called caesura either in the fifth or seventh syllable. And yet the line is of a legitimate kind, though not to be used too often, whereas

κίνδυνον ἐκπλήσας Ἀθηναίων χθονί

would violate the metre. The reason is that the cutting off of the last syllable does not weaken the stress which is naturally thrown upon the penultima, but if possible strengthens it; and this strong ictus by itself answers the same purpose as the caesura and ictus together. We must next remark that there is a limitation to the use of the spondee in the fifth foot which is observed by the tragic poets. If the verse ends with a word or words making by themselves a cretic foot (– ⏑ –) as, λαμβάνω, πῶς ἔχεις, δεινὰ φῂς, the syllable preceding the cretic foot must be short. There are two excep-

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tions to this rule, one of which occurs in the cretic foot itself, the other in the word preceding it.

1. If a monosyllabic word begins the cretic foot, and this word is either enclitic or quasi enclitic, that is, naturally adheres in pronunciation to the word preceding it.

2. If the word preceding the cretic foot is a monosyllable of no peculiar force, or not such as adheres to what precedes, but rather to what follows.

The following lines 1 and 2 are faulty, 3 and 4 are justified by the first exception, 5 and 6 are justified by the second, and 7 and 8 are faulty because the monosyllable does not fulfil the required conditions.

1. *Ἄτλας ὁ χαλκέοισι νώτοις οὐρανόν —*
2. *τὴν γὰρ γυναῖκα τὴν ἀρίστην βούλομαι —*
3. *πῶς οὐ θανοῦμαι, τίς δ' ἔνεσταί μοι λόγος.*
4. *ὦ παρθέν' εἰ σώσαιμί σ' εἴσει μοι χάριν.*
5. *ἄγαν γ'. ὁ κλεινὸς Ἡρακλῆς ποῦ κεῖνος ὤν.*
6. *ἄγουσι δ' ἡμᾶς πρὸς λέπας τὰς συμφοράς.*
7. *σωτήριον γὰρ ἐν δόμοις φῶς φαίνεται.*
8. *νῦν δ' αὖθις ηὗρον τὴν τύχην μοι δυσμενῆ.*

Licenses. — These consist in the substitution of isochronous feet, or feet having the same time, the tribrachys, ⏑⏑⏑, for the iambus, and the dactyl for the spondee. The tribrachys is admitted into all the feet except the last, the dactyl into all the places of the spondee except the last which is the fifth in the verse. The anapaest is sometimes admitted in place of the first spondee, when, if it consists of one word or is part of one, it is a less licence than if it consists of two. A particular licence is used in the case of such proper names as *Ἑρμιόνη*, *Αὐτονόη*, *Ἰφιγένεια*, *Παρθενοπαῖος*; they may be so used as to occasion the introduction of the anapaest into any foot except the sixth.

The following lines chiefly taken from the beginning of the Ion will exemplify the different licenses. The trochee in five places.

1. *ὄνομα κεκλῆσθαι θήσεται καθ' Ἑλλάδα.*
2. *ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν.*

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3. *νόμος τίς ἐστιν ὄφεσιν ἐν χρυσηλάτοις.*
4. *οἳ γῆν ἔχουσ' Εὐβοῖδα πολέμιος κλύδων.*
5. *ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων.*

The dactyl in two places.

1. *Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονός —*
2. *ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε.*

The anapaest in one place.

1. *προγόνων νόμον σώζουσα τοῦ τε γηγενοῦς.*

Special licence as to proper names; the *embedded**) anapaest in four places.

1. *ζῶσ' Ἰφιγένεια τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι.*
2. *ἐκτήσαθ' Ἱπποδάμειαν Οἰνόμαον κτανών.*
3. *ῥηγνῦσα σάρκας Αὐτονόη τ' ὄχλος τε πᾶς —*
4. *τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.*

II. The Trochaic tetrameter. The trochee is – ⏑. Eight such feet, or four metres, make the verse. The ictus is on the first syllable of each metre. Spondees are admitted into the even feet or those *not* having the ictus. But such a verse as

– ⏑ | – ⏑ | – ⏑ | – ⏑ |

is divided into *equal parts*; there is therefore no contrast of the parts and so the verse has no real unity. To avoid this it is truncated of one syllable at the end, and becomes *catalectic.*

– ⏑ | – ⏑ | – ⏑ | – –.

The two parts of the verse being thus made unequal, the ear seizes the difference between them, and the sense of this continually recurring difference enables us to consider each verse as *complete whole.*

Licenses. The same licenses in the substitution of isochronous feet occur as in the Iambic, except that they are modified by the difference of the ictus in the two kinds of verse; that is to say, the substitute for the Iambic spondee is a dactyl, for the Trochaic spondee, an anapaest. The following observation will greatly assist the memory of the

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*) I call it so to distinguish it from the *free* anapaest in *Ἑκάβη, Πυλάδης, Διόννσος.*

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student, but he must remember that it is merely a contrivance to help the memory and *contains no principle.* A trochaic tetrameter may be conceived of as an Iambic trimeter preceded by a cretic foot. Then remember that the cretic foot (– ⏑ –) may by resolution become ⏑⏑ ⏑ –, or – ⏑ ⏑⏑, and that the remaining Iambic must follow all the laws given in the account of that metre and may use all its licenses with the exception that the anapaest and dactyl cannot occupy the first foot. It has also one license more, namely that proper names such as *Πυλάδης*, *Ἑκάβη*, may be placed in the same feet as the *embedded* anapaests in *Ἑρμιόνη*, *Ἰφιγένεια.* For instance,

ἄρχων Πριόμου τε πέδιον· ἐμπλήσας δορός

would be a faulty Iambic verse, but put *χιλίων* before it and it is a legitimate trochaic. In like manner

σύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι

is a correct trochaic, but

ἐμὴν, Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι

would be an incorrect iambic. If now we should construct a verse in accordance with all the foregoing rules and should write,

κτεῖνε, πίμπρη· τοῦ δὲ παιδὸς ἦν κτάνῃς ἔσει φονεύς.

a comic poet might adopt our verse, but a tragic poet would have nothing to say to it; the spondee would offend his ear mortally. But he would find nothing offensive in *κτεῖνε | καὶ πίμ|πρη·* A verse beginning thus *καὶ πολίταις* would be wrong, but *καὶ πολίταισιν* would be right. The rule is that a spondee in the second foot must not end with the ending of a dissyllabic or polysyllabic word. The reason of the rule is this. The length of a syllable at the end of a word is more fully given by the voice and felt by the ear; a spondee therefore in this position contrasts too strongly, and in consequence unpleasantly, with the trochees before and after it, and the verse is felt to drag. The rule about the Cretic foot at the end of Iambic and Trochaic verses is founded on a similar reason, and so is the objection made in Dactylic Hexameters to the spondee in the fourth place coinciding with the end of a dissyllabic or polysyllabic

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word.*) It must be a very unmetrical ear that cannot feel the difference between

Arma virumque cano qui Trojae primus ab oris

and

Arma virumque cano Trojae qui primus ab oris.

III. The Anapaestic Dimeter consists of four feet which may be either anapaests, spondees or dactyls, but an anapaest must not follow a dactyl. The caesura is between the two metres; the last syllable of the line is not common and does not admit the hiatus; indeed the whole system is one unbroken verse. This *connexion* of the lines is called *συνάφεια*. The system ends with a paroemiacus or final verse, which is an anapaestic dimeter catalectic, or wanting the last syllable. It admits anapaests or spondees rather than dactyls in the 1st foot; excludes dactyls in the second and admits only anapaests in the third. A half line called Basis Anapaestica occurs before the Paroemiacus, and elsewhere in the system. There are also irregular anapaestic verses, which do not observe the caesura and the other rules here given.

In this metre we must observe the following features.

1. *Because* it has a caesura which divides the verse *equally*, it does not pause till it has reached a *catalectic* ending: in other words, the place of the caesura is the *cause* of *συνάφεια* and of the versus paroemiacus.

2. The fact that two feet make a metre proves that there is not an ictus on every foot. *Which* foot receives

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*) The oldest form of the two verses, *Ὦ μοι διογενὲς Πατρόκλεις οἷον ἔειπες*, and *τίπτε δεδάκρυσαι, Πατρόκλεις, ἠΰτε κούρη* — must have been with the resolved form *Πατρόκλεες*; for in the verse, *τὸν δὲ βαρυστενάχων προσέφης Πατρόκλεις ἱππεῦ* such an artifice as apostrophising the subject in place of naming him is unaccountable on any other ground but metrical necessity. But the metre is in no way benefited by the change from *Πατρόκλης ἱππεὺς* to *Πατρόκλεις ἱππεῦ*. Change it to *Πατρόκλεες ἱππεῦ* and the reason for the vocative being preferred is as clear as in *δῖε συβώτα*. So much for the *textus receptus* of Homer!

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it, is shewn by the paroemiacus, (⏑⏑–⏑⏑–⏑⏑–⏑–) for no catalexis can receive the ictus.

3. The nature of catalexis is also the reason of the less license given to the versus paroemiacus. The final syllable requires an anapaest to precede it so that the ictus may fall just before; the anapaest again requires an anapaest or spondee before it, and of these only the latter can be preceded by a dactyl.

4. The best paroemiacus is the most fluent and uniform, because it contrasts most fully with the preceding system, where the ictus continually shifts from the anapaestic to the dactylic. Therefore the dactylic paroemiacus is the worst.

The Lyric metres are very numerous, and in some it is very difficult to detect rhythm. It will be sufficient for the beginner to observe 1st, whether a lyrical passage is antistrophic or not, and 2ndly whether he can detect in it any of the principal metres which will be given below.

1. A Lyrical passage may consist of one or more strophes and antistrophes, followed by an epodus after each pair, or by only one epodus at the end of all. Each verse in the strophe agrees in metre with the verse in the same place of the antistrophe. There is no known rule for limiting the numbers of such verses, nor for prescribing the proportions or the order of succession of the different kinds of metre employed in them. The Epodus does not conform line for line to the metre of the strophe, but it generally admits the same kinds of metre and no other.

2. The metres that a beginner will most easily detect are the Dochmiac and the Glyconic. The dochmiac consists of a Bacchius and Iambus, or to follow a less technical form, of a trochee, iambus and long syllable | ἔχουσ' ἐλπίδων | or by resolution | ⏑⏑⏑⏑⏑. τόδ' ἐπὶ τῷδε κακὸν | ἄκρον ἕλκες ἕλκες, | ἄχος ἐμοὶ στένειν. Spondees are admitted freely into the first foot, more sparingly into the second; dactyls occur in the first foot and anapaests in the second.

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The forms of the Glyconic metre are very various; those of most frequent occurrence may be conveniently described as consisting of two dissyllabic feet and a choriambus. Either or both of the *) dissyllabic feet may be spondees, trochees, or iambi, except that an iambus must not follow a trochee; for that would produce a choriambus, and the effect of the metre, which is produced by the contrast of the broken rhythm of the dissyllabic feet and the consecutive rhythm of the choriambus, would be lost. The second dissyllabic foot in place of preceding the choriambus may be put after it, but in this case it must be an iambus. The following lines are therefore Glyconics of the same kind, and occupy corresponding places in the strophe and antistrophe.

πῶς τὰς συνδρομάδας πέτρας
εἴθ' εὐχαῖσι δεσποσύνοις. Iph. T. 408—425.

ποθοῦσ' Ἑλλάνων ἀγόρους
ἔνθα τᾶς ἐλαφοκτόνου. Iph. T. 1070—1088.

ποθοῦσ' Ἄρτεμιν λοχίαν
θεᾶς ἀμφίπολον κόραν. Iph. T. 1071—1089.

δύο θεαί, δύο παρθένοι
βασιλικῶν τ' εἶεν θαλάμων. Ion. 478—498.

If from a verse of this kind ending with a choriambus, ⏑ ⏑, ⏑ ⏑, – ⏑ ⏑ – we take away **) one syllable from the part preceding it we shall have a verse like the following,

δρόμους καλλισταδίους —
ποινὰς δοὺς ἀντιπάλους —
μάτηρ θεῶν ἐσύθη —

If on the contrary we take away the last syllable of the 2d dissyllabic foot from those verses that place it after

*) The former dissyllabic foot is sometimes resolved into a tribrach, or an anapaest.

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the choriambus, we shall have that kind which is called Pherecratean, and which is very serviceable as affording a pause after several Glyconics.

κώπᾳ Τρῳάδος ἐκ γᾶς.
Ἀχαιῶν ὑπὸ λόγχαις.
δόλιον ἀστέρα λάμψας.

The above must be looked upon as a very imperfect sketch of these descriptions of lyric verse, and as intended rather to accustom the ear to their rhythm than to ascertain the feet into which they should be divided, which is a matter of great doubt and difficulty, or to describe all their varieties, and the licenses allowed in each, which is an attainment to be expected only of advanced scholars.

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ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΕΡΜΗΣ.
ΙΩΝ.
ΧΟΡΟΣ ΘΕΡΑΠΑΙΝΙΔΩΝ ΚΡΕΟΥΣΗΣ.
ΚΡΕΟΥΣΑ.
ΞΟΥΘΟΣ.
ΠΡΕΣΒΥΤΗΣ ἢ ΠΑΙΔΑΓΩΓΟΣ.
ΘΕΡΑΠΩΝ ΚΡΕΟΥΣΗΣ.
ΠΥΘΙΑ ἤτοι ΠΡΟΦΗΤΙΣ.
ΑΘΗΝΑ.

THE ARGUMENT.

Creusa the daughter of Erechtheus king of Athens had secretly borne Apollo a child, which she exposed near the foot of the Acropolis in a cave of the Long Rocks. Hermes at Apollo's request conveyed the child to Delphi, where the Pythoness in pity took him up and reared him. The play begins when this child, Ion, is grown up and Xuthus being childless is come with his wife Creusa to Delphi to consult the oracle as to his hopes of offspring. The Chorus consists of Athenian damsels in the train of Creusa.

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ΙΩΝ.

ΕΡΜΗΣ.

Ἄτλας, ὁ χαλκέοισι νώτοις οὐρανὸν,
θεῶν παλαιὸν οἶκον, ἐκτρίβων, θεῶν
μιᾶς ἔφυσε Μαῖαν, ἣ 'μ' ἐγείνατο
Ἑρμῆν μεγίστῳ Ζηνὶ, δαιμόνων λάτριν.
ἥκω δὲ Δελφῶν τήνδε γῆν, ἵν' ὀμφαλὸν
μέσον καθίζων Φοῖβος ὑμνῳδεῖ βροτοῖς,
τά τ' ὄντα καὶ μέλλοντα θεσπίζων ἀεί.
ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις,
τῆς χρυσολόγχου Παλλάδος κεκλημένη,
οὗ παῖδ' Ἐρεχθέως Φοῖβος ἔξευξεν γάμοις
βίᾳ Κρέουσαν, ἔνθα προσβόρρους πέτρας
Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς
Μακρὰς καλοῦσι γῆς ἄνακτες Ἀτθίδος.
ἀγνὼς δὲ πατρὶ, τῷ θεῷ γὰρ ἦν φίλον,
γαστρὸς διήνεγκ' ὄγκον· ὡς δ' ἦλθεν χρόνος,
τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος
ἐς ταυτὸν ἄντρον οὗπερ ηὐνάσθη θεῷ
Κρέουσα, κἀκτίθησιν ὡς θανούμενον
κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,
προγόνων νόμον σώζουσα τοῦ τε γηγενοῦς
Ἐριχθονίου· κείνῳ γὰρ ἡ Διὸς κόρη
φρουρὼ παραζεύξασα φύλακε σώματος
δισσὼ δράκοντε, παρθένοις Ἀγραυλίσι
δίδωσι σώζειν. ὅθεν Ἐρεχθείδαις ἐκεῖ
νόμος τίς ἐστιν ὄφεσιν ἐν χρυσηλάτοις

4. Vulgo comma post Ἑρμῆν ponitur; post Ζηνὶ deest. 24. f. l. ἔτι p. ἐκεῖ.

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3. *νόμος τίς ἐστιν ὄφεσιν ἐν χρυσηλάτοις.*
4. *οἳ γῆν ἔχουσ' Εὐβοῖδα πολέμιος κλύδων.*
5. *ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων.*

The dactyl in two places.

1. *Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονός* —
2. *ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε.*

The anapaest in one place.

1. *προγόνων νόμον σώζουσα τοῦ τε γηγενοῦς.*

Special licence as to proper names; the *embedded**) anapaest in four places.

1. *ζῶσ' Ἰφιγένεια τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι.*
2. *ἐκτήσαθ' Ἱπποδάμειαν Οἰνόμαον κτανών.*
3. *ῥηγνῦσα σάρκας Αὐτονόη τ' ὄχλος τε πᾶς* —
4. *τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.*

II. The Trochaic tetrameter. The trochee is – ⏑. Eight such feet, or four metres, make the verse. The ictus is on the first syllable of each metre. Spondees are admitted into the even feet or those *not* having the ictus. But such a verse as

– ⏑ | – ⏑ | – ⏑ | – ⏑ |

is divided into *equal parts*; there is therefore no contrast of the parts and so the verse has no real unity. To avoid this it is truncated of one syllable at the end, and becomes *catalectic.*

– ⏑ | – ⏑ | – ⏑ | – –.

The two parts of the verse being thus made unequal, the ear seizes the difference between them, and the sense of this continually recurring difference enables us to consider each verse as *complete whole.*

Licenses. The same licenses in the substitution of isochronous feet occur as in the Iambic, except that they are modified by the difference of the ictus in the two kinds of verse; that is to say, the substitute for the Iambic spondee is a dactyl, for the Trochaic spondee, an anapaest. The following observation will greatly assist the memory of the

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*) I call it so to distinguish it from the *free* anapaest in *Ἑκάβη, Πυλάδης, Διόνυσος.*

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student, but he must remember that it is merely a contrivance to help the memory and *contains no principle.* A trochaic tetrameter may be conceived of as an Iambic trimeter preceded by a cretic foot. Then remember that the cretic foot (– ⏑ –) may by resolution become ⏑⏑ ⏑ –, or – ⏑ ⏑⏑, and that the remaining Iambic must follow all the laws given in the account of that metre and may use all its licenses with the exception that the anapaest and dactyl cannot occupy the first foot. It has also one license more, namely that proper names such as *Πυλάδης*, *Ἑκάβη*, may be placed in the same feet as the *embedded* anapaests in *Ἑρμιόνη*, *Ἰφιγένεια.* For instance,

ἄρχων Πριόμου τε πέδιον· ἐμπλήσας δορός

would be a faulty Iambic verse, but put *χιλίων* before it and it is a legitimate trochaic. In like manner

σύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι

is a correct trochaic, but

ἐμὴν, Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι

would be an incorrect iambic. If now we should construct a verse in accordance with all the foregoing rules and should write,

κτεῖνε, πίμπρη· τοῦ δὲ παιδὸς ἦν κτάνῃς ἔσει φονεύς.

a comic poet might adopt our verse, but a tragic poet would have nothing to say to it; the spondee would offend his ear mortally. But he would find nothing offensive in *κτεῖνε | καὶ πίμ|πρη·* A verse beginning thus *καὶ πολίταις* would be wrong, but *καὶ πολίταισιν* would be right. The rule is that a spondee in the second foot must not end with the ending of a dissyllabic or polysyllabic word. The reason of the rule is this. The length of a syllable at the end of a word is more fully given by the voice and felt by the ear; a spondee therefore in this position contrasts too strongly, and in consequence unpleasantly, with the trochees before and after it, and the verse is felt to drag. The rule about the Cretic foot at the end of Iambic and Trochaic verses is founded on a similar reason, and so is the objection made in Dactylic Hexameters to the spondee in the fourth place coinciding with the end of a dissyllabic or polysyllabic

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word.*) It must be a very unmetrical ear that cannot feel the difference between

Arma virumque cano qui Trojae primus ab oris

and

Arma virumque cano Trojae qui primus ab oris.

III. The Anapaestic Dimeter consists of four feet which may be either anapaests, spondees or dactyls, but an anapaest must not follow a dactyl. The caesura is between the two metres; the last syllable of the line is not common and does not admit the hiatus; indeed the whole system is one unbroken verse. This *connexion* of the lines is called *συνάφεια*. The system ends with a paroemiacus or final verse, which is an anapaestic dimeter catalectic, or wanting the last syllable. It admits anapaests or spondees rather than dactyls in the 1st foot; excludes dactyls in the second and admits only anapaests in the third. A half line called Basis Anapaestica occurs before the Paroemiacus, and elsewhere in the system. There are also irregular anapaestic verses, which do not observe the caesura and the other rules here given.

In this metre we must observe the following features.

1. *Because* it has a caesura which divides the verse *equally*, it does not pause till it has reached a *catalectic* ending: in other words, the place of the caesura is the *cause* of *συνάφεια* and of the versus paroemiacus.

2. The fact that two feet make a metre proves that there is not an ictus on every foot. *Which* foot receives

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*) The oldest form of the two verses, *Ὦ μοι διογενὲς Πατρόκλεις οἷον ἔειπες*, and *τίπτε δεδάκρυσαι, Πατρόκλεις, ἠΰτε κούρη* — must have been with the resolved form *Πατρόκλεες*; for in the verse, *τὸν δὲ βαρυστενάχων προσέφης Πατρόκλεις ἱππεῦ* such an artifice as apostrophising the subject in place of naming him is unaccountable on any other ground but metrical necessity. But the metre is in no way benefited by the change from *Πατρόκλης ἱππεὺς* to *Πατρόκλεις ἱππεῦ*. Change it to *Πατρόκλεες ἱππεῦ* and the reason for the vocative being preferred is as clear as in *δῖε συβώτα*. So much for the *textus receptus* of Homer!

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it, is shewn by the paroemiacus, (⏑⏑–́ ⏑⏑– ⏑⏑–́ –) for no catalexis can receive the ictus.

3. The nature of catalexis is also the reason of the less license given to the versus paroemiacus. The final syllable requires an anapaest to precede it so that the ictus may fall just before; the anapaest again requires an anapaest or spondee before it, and of these only the latter can be preceded by a dactyl.

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The Lyric metres are very numerous, and in some it is very difficult to detect rhythm. It will be sufficient for the beginner to observe 1st, whether a lyrical passage is antistrophic or not, and 2ndly whether he can detect in it any of the principal metres which will be given below.

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2. The metres that a beginner will most easily detect are the Dochmiac and the Glyconic. The dochmiac consists of a Bacchius and Iambus, or to follow a less technical form, of a trochee, iambus and long syllable | ἔ̆χουσ̄᾽ ἔ̄λπῐ́δω̄ν | or by resolution | ⏑⏑́ ⏑⏑⏑ ⏑⏑́. *τόδ᾽ ἐπὶ τῷδε κακὸν | ἄκρον ἔλακες ἔλακες, | ἄχος ἐμοὶ στένειν.* Spondees are admitted freely into the first foot, more sparingly into the second; dactyls occur in the first foot and anapaests in the second.

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εἴθ' εὐχαῖσι δεσποσύνοις. Iph. T. 408—425.

ποθοῦσ' Ἑλλάνων ἀγόρους
ἔνθα τᾶς ἐλαφοκτόνου. Iph. T. 1070—1088.

ποθοῦσ' Ἄρτεμιν λοχίαν
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δύο θεαί, δύο παρθένοι
βασιλικῶν τ' εἶεν θαλάμων. Ion. 478—498.

If from a verse of this kind ending with a choriambus, ⏑⏑, ⏑⏑, –⏑⏑– we take away**) one syllable from the part preceding it we shall have a verse like the following,

δρόμους καλλισταδίους —
ποινὰς δοὺς ἀντιπάλους —
μάτηρ θεῶν ἐσύθη —

If on the contrary we take away the last syllable of the 2d dissyllabic foot from those verses that place it after

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ΙΩΝ.

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ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΕΡΜΗΣ.
ΙΩΝ.
ΧΟΡΟΣ ΘΕΡΑΠΑΙΝΙΔΩΝ ΚΡΕΟΥΣΗΣ.
ΚΡΕΟΥΣΑ.
ΞΟΥΘΟΣ.
ΠΡΕΣΒΥΤΗΣ ἢ ΠΑΙΔΑΓΩΓΟΣ ΘΕΡΑΠΩΝ ΚΡΕΟΥΣΗΣ.
ΠΥΘΙΑ *ἤτοι* ΠΡΟΦΗΤΙΣ.
ΑΘΗΝΑ.

THE ARGUMENT.

Creusa the daughter of Erechtheus king of Athens had secretly borne Apollo a child, which she exposed near the foot of the Acropolis in a cave of the Long Rocks. Hermes at Apollo's request conveyed the child to Delphi, where the Pythoness in pity took him up and reared him. The play begins when this child, Ion, is grown up and Xuthus being childless is come with his wife Creusa to Delphi to consult the oracle as to his hopes of offspring. The Chorus consists of Athenian damsels in the train of Creusa.

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ΙΩΝ.

ΕΡΜΗΣ.

Ἄτλας, ὁ χαλκέοισι νώτοις οὐρανὸν,
θεῶν παλαιὸν οἶκον, ἐκτρίβων, θεῶν
μιᾶς ἔφυσε Μαῖαν, ἥ 'μ' ἐγείνατο
Ἑρμῆν μεγίστῳ Ζηνὶ, δαιμόνων λάτριν.
ἥκω δὲ Δελφῶν τήνδε γῆν, ἵν' ὀμφαλὸν
μέσον καθίζων Φοῖβος ὑμνῳδεῖ βροτοῖς,
τά τ' ὄντα καὶ μέλλοντα θεσπίζων ἀεί.
ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις,
τῆς χρυσολόγχου Παλλάδος κεκλημένη,
οὗ παῖδ' Ἐρεχθέως Φοῖβος ἔξευξεν γάμοις
βίᾳ Κρέουσαν, ἔνθα προσβόρρους πέτρας
Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς
Μακρὰς καλοῦσι γῆς ἄνακτες Ἀτθίδος.
ἀγνὼς δὲ πατρὶ, τῷ θεῷ γὰρ ἦν φίλον,
γαστρὸς διήνεγκ' ὄγκον· ὡς δ' ἦλθεν χρόνος,
τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος
ἐς ταυτὸν ἄντρον οὗπερ ηὐνάσθη θεῷ
Κρέουσα, κἀκτίθησιν ὡς θανούμενον
κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,
προγόνων νόμον σώζουσα τοῦ τε γηγενοῦς
Ἐριχθονίου· κείνῳ γὰρ ἡ Διὸς κόρη
φρουρὼ παραξεύξασα φύλακε σώματος
δισσὼ δράκοντε, παρθένοις Ἀγραυλίσι
δίδωσι σώζειν. ὅθεν Ἐρεχθείδαις ἐκεῖ
νόμος τίς ἐστιν ὄφεσιν ἐν χρυσηλάτοις

4. Vulgo comma post Ἑρμῆν ponitur; post Ζηνὶ deest. 24. f. l. ἔτι p. ἐκεῖ.

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τρέφειν τέκν'. ἀλλ' ἣν εἶχε παρθένος χλιδὴν
τέκνῳ προσάψασ' ἔλιπεν, ὡς θανουμένῳ.
καί μ' ὧν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·
ὦ σύγγον', ἐλθὼν λαὸν εἰς αὐτόχθονα
κλεινῶν Ἀθηνῶν, οἶσθα γὰρ θεᾶς πόλιν,
λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας
αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει
ἔνεγκε Δελφῶν τἀμὰ πρὸς χρηστήρια,
καὶ θὲς πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.
τὰ δ' ἄλλ', ἐμὸς γάρ ἐστιν, ὡς εἰδῇς, ὁ παῖς,
ἡμῖν μελήσει. Λοξίᾳ δ' ἐγὼ χάριν
πράσσων ἀδελφῷ πλεκτὸν ἐξάρας κύτος
ἤνεγκα, καὶ τὸν παῖδα κρηπίδων ἔπι
τίθημι ναοῦ τοῦδ', ἀναπτύξας κύτος
ἑλικτὸν ἀντίπηγος, ὡς ὁρῷθ' ὁ παῖς.
κυρεῖ δ' ἅμ' ἱππεύοντος ἡλίου κύκλῳ
προφῆτις ἐσβαίνουσα μαντεῖον θεοῦ·
ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ
ἐθαύμασ' εἴ τις Δελφίδων τλαίη κόρη
λαθραῖον ὠδῖν' ἐς θεοῦ ῥῖψαι δόμον,
ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν,
οἴκτῳ δ' ἀφῆκεν ὠμότητα, καὶ θεὸς
σύνεργος ἦν τῷ παιδὶ μὴ 'κπεσεῖν δόμων.
τρέφει δέ νιν λαβοῦσα· τὸν σπείραντα δὲ
οὐκ οἶδε Φοῖβον, οὐδὲ μητέρ' ἧς ἔφυ,
ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.
νέος μὲν οὖν ὢν ἀμφὶ βωμίους τροφὰς
ἠλᾶτ' ἀθύρων· ὡς δ' ἀπηνδρώθη δέμας,
Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ
ταμίαν τε πάντων πιστὸν, ἐν δ' ἀνακτόροις
θεοῦ καταζῇ δεῦρ' ἀεὶ σεμνὸν βίον.
Κρέουσα δ' ἡ τεκοῦσα τὸν νεανίαν
Ξούθῳ γαμεῖται συμφορᾶς τοιᾶσδ' ὕπο·
ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοντίδαις,
οἳ γῆν ἔχουσ' Εὐβοΐδα, πολέμιος κλύδων·
ὃν συμπονήσας καὶ ξυνεξελὼν δορὶ

33. V. ἔνεγκ' ἀδελφῷ. Corr. Reiskius.

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γάμων Κρεούσης ἀξίωμ' ἐδέξατο,
οὐκ ἐγγενὴς ὤν, Αἰόλου δὲ τοῦ Διὸς
γεγὼς Ἀχαιός· χρόνια δὲ σπείρας λέχη,
ἄτεκνός ἐστι, καὶ Κρέουσ'· ὧν οὕνεκα
ἥκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε,
ἔρωτι παίδων. Λοξίας δὲ τὴν τύχην
ἐς τοῦτ' ἐλαύνει, κοὐ λέληθεν, ὡς δοκεῖ.
δώσει γὰρ εἰσελθόντι μαντεῖον τόδε
Ξούθῳ τὸν αὑτοῦ παῖδα, καὶ πεφυκέναι
κείνου σφε φήσει, μητρὸς ὡς ἐλθὼν δόμους
γνωσθῇ Κρεούσῃ, καὶ γάμοι τε Λοξίου
κρυπτοὶ γένωνται παῖς τ' ἔχῃ τὰ πρόσφορα·
Ἴωνα δ' αὐτὸν, κτίστορ' Ἀσιάδος χθονὸς,
ὄνομα κεκλῆσθαι θήσεται καθ' Ἑλλάδα.
ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε,
τὸ κρανθὲν ὡς ἂν ἐκμάθω παιδὸς πέρι.
ὁρῶ γὰρ ἐκβαίνοντα Λοξίου γόνον
τόνδ', ὡς πρὸ ναοῦ λαμπρὰ θῇ πυλώματα
δάφνης κλάδοισιν. ὄνομα δ', οὗ μέλλει τυχεῖν,
Ἴων' ἐγώ σφε πρῶτος ὀνομάζω θεῶν.

ΙΩΝ.

ἅρματα μὲν τάδε λαμπρὰ τεθρίππων,
ἥλιος ἤδη κάμπτει κατὰ γῆν,
ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος
ἐς νύχθ' ἱερὰν,
Παρνησιάδες δ' ἄβατοι κορυφαὶ
καταλαμπόμεναι τὴν ἡμερίαν
ἀψῖδα βροτοῖσι δέχονται.
σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
Φοίβου πέτεται.
θάσσει δὲ γυνὴ τρίποδα ζάθεον
Δελφὶς, ἀείδουσ' Ἕλλησι βοὰς,
ἃς ἂν Ἀπόλλων κελαδήσῃ.
ἀλλ', ὦ Φοίβου Δελφοὶ θέραπες,
τὰς Κασταλίας ἀργυροειδεῖς
βαίνετε δίνας, καθαραῖς δὲ δρόσοις

83. V. λάμπει. Corr. Musgravius.

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ἀφυδρανάμενοι στείχετε ναούς·
στόμα τ' εὔφημον φρουρεῖτ' ἀγαθὸν,
φήμας τ' ἀγαθὰς τοῖς ἐθέλουσιν
μαντεύεσθαι
γλώσσης ἰδίας ἀποφαίνειν.
ἡμεῖς δὲ, πόνους οὓς ἐκ παιδὸς
μοχθοῦμεν ἀεὶ, πτόρθοισι δάφνης
στέφεσίν θ' ἱεροῖς ἐσόδους Φοίβου
καθαρὰς θήσομεν ὑγραῖς τε πέδον
ῥανίσιν νοτερὸν, πτηνῶν τ' ἀγέλας,
αἳ βλάπτουσιν
σέμν' ἀναθήματα, τόξοισιν ἐμοῖς
φυγάδας θήσομεν· ὡς γὰρ ἀμήτωρ
ἀπάτωρ τε γεγὼς τοὺς θρέψαντας
Φοίβου ναοὺς θεραπεύω.
ἄγ' ὦ νεηθαλὲς ὦ
κάλλιστον προπόλευμα δάφνας,
ἃ τὰν Φοίβου θυμέλαν
σαίρεις ὑπὸ ναοῖς
κάπων ἔξ ἀθανάτων,
ἵνα δρόσοι τέγγουσ' ἱεραὶ
ῥυτὰν ἀέναον παγὰν
ἐκπροϊεῖσαι,
μυρσίνας ἱερὰν φόβαν,
ᾗ σαίρω δάπεδον θεοῦ
παναμέριος ἅμ' ἁλίου πτέρυγι θοᾷ
λατρεύων τὸ κατ' ἦμαρ.
ὦ Παιὰν ὦ Παιὰν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.
καλόν γε τὸν πόνον, ὦ
Φοῖβε, σοὶ πρὸ δόμων λατρεύω,
τιμῶν μαντεῖον ἕδραν·
κλεινὸς δ' ὁ πόνος μοι,
θεοῖσιν δούλαν χέρ' ἔχειν,
οὐ θνατοῖς, ἀλλ' ἀθανάτοις·

98. Sic Codd. Dind. conj. φρουρεῖν. 113. V. καλλίστας. Corr. Dobreus. 118. V. *τὰν. Corr. Fixius.

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εὐφάμους δὲ πόνους μοχθεῖν
οὐκ ἀποκάμνω.
Φοῖβός μοι γενέτωρ πατήρ·
τὸν βόσκοντα γὰρ εὐλογῶ.
τὸ δ' ὠφέλιμον ἐμοὶ πατέρος ὄνομα λέγω
Φοίβου τοῦ κατὰ ναόν.
ὦ Παιὰν ὦ Παιὰν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.
ἀλλ' ἐκπαύσω γὰρ μόχθους
δάφνας ὁλκοῖς·
χρυσέων δ' ἐκ τευχέων ῥίψω
γαίας παγὰν,
ἂν ἀποχεύονται
Κασταλίας δῖναι,
νοτερὸν ὕδωρ βάλλων,
ὅσιος ἀπ' εὐνᾶς ὤν.
εἶθ' οὕτως ἀεὶ Φοίβῳ
λατρεύων μὴ παυσαίμαν, ἢ
παυσαίμαν ἀγαθᾷ μοίρᾳ.
ἔα ἔα.
φοιτῶσ' ἤδη λείπουσίν τε
πτανοὶ Παρνασοῦ κοίτας·
αὐδῶ μὴ χρίμπτειν θριγκοῖς
μηδ' εἰς χρυσήρεις οἴκους.
μάρψω σ' εὖ τόξοις, ὦ Ζηνὸς
κήρυξ, ὀρνίθων γαμφηλαῖς
ἰσχὺν νικῶν.
ὅδε πρὸς θυμέλας ἄλλος ἐρέσσει
κύκνος· οὐκ ἄλλᾳ
φοινικοφαῆ πόδα κινήσεις;
οὐδέν σ' ἁ φόρμιγξ ἁ Φοίβου
σύμμολπος τόξων ῥύσαιτ' ἄν·
πάραγε πτέρυγας·
λίμνας ἐπίβα τᾶς Δηλιάδος·
αἱμάξεις, εἰ μὴ πείσει,

133. V. εὐφάμοις δὲ πόνοις. Corr. Porsonus. 158. V. σ' αὖ.

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τὰς καλλιφθόγγους ᾠδάς.
ἔα ἔα.
τίς ὅδ' ὀρνίθων καινὸς προσέβα;
μῶν ὑπὸ θριγκοὺς εὐναίας
καρφυρὰς θήσων τέκνοις;
ψαλμοί σ' εἴρξουσιν τόξων.
οὐ πείσει; χωρῶν ἐν δίναις
ταῖς Ἀλφειοῦ παιδούργει
ἢ νάπος Ἴσθμιον,
ὡς ἀναθήματα μὴ βλάπτηται
ναοί θ' οἱ Φοίβου;
κτείνειν δ' ὑμᾶς αἰδοῦμαι
τοὺς θεῶν ἀγγέλλοντας φήμας
θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις,
Φοίβῳ δουλεύσω, κοὐ λήξω
τοὺς βόσκοντας θεραπεύων.

ΗΜΙΧΟΡΙΟΝ.

οὐκ ἐν ταῖς ζαθέαις Ἀθά-
ναις εὐκίονες ἦσαν αὐ-
λαὶ θεῶν μόνον, οὐδ' ἀγυι-
άτιδες θεραπεῖαι·
ἀλλὰ καὶ παρὰ Λοξίᾳ
τῷ Λατοῦς διδύμων προσώ-
πων καλλιβλέφαρον φῶς.
ἰδοὺ τάνδ' ἄθρησον,
Λερναῖον ὕδραν ἐναίρει
χρυσέαις ἅρπαις ὁ Διὸς παῖς·
φίλα, πρόσιθ' ὅσσοις.

ΗΜΙΧΟΡΙΟΝ.

ὁρῶ. καὶ πέλας ἄλλος αὐ-
τοῦ πανὸν πυρίφλεκτον αἴ-
ρει τις· ἆρ' ὃς ἐμαῖσι μυ-
θεύεται παρὰ πήναις
ἀσπιστὰς Ἰόλαος, ὃς
κοινοὺς αἱρόμενος πόνους
δίῳ παιδὶ συναντλεῖ;

173. V. καρφηρὰς. Corr. Heathius. 190. f. l. τᾶδ'.

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ΗΜΙΧΟΡΙΟΝ.

καὶ μὰν τόνδ' ἄθρησον
πτεροῦντος ἔφεδρον ἵππου·
τὰν πυρπνέουσαν ἐναίρει
τρισώματον ἀλκάν.

ΗΜΙΧΟΡΙΟΝ.

παντᾶ τοι βλέφαρον διώκω.

ΗΜΙΧΟΡΙΟΝ.

σκέψαι κλόνον ἐν πτυχαῖσι
λαΐνοισι Γιγάντων.

ΗΜΙΧΟΡΙΟΝ.

ὧδε δερκόμεθ', ὦ φίλαι, * *

ΗΜΙΧΟΡΙΟΝ.

λεύσσεις οὖν ἐπ' Ἐγκελάδῳ
γοργωπὸν πάλλουσαν ἴτυν;

ΗΜΙΧΟΡΙΟΝ.

λεύσσω Παλλάδ' ἐμὰν θεόν.

ΗΜΙΧΟΡΙΟΝ.

τί γάρ; κεραυνὸν
ἀμφίπυρον ὄβριμον ἐν Διὸς
ἑκηβόλοισι χερσίν;

ΗΜΙΧΟΡΙΟΝ.

ὁρῶ, τὸν δάϊον
Μίμαντα πυρὶ καταιθαλοῖ.
καὶ Βρόμιος ἄλλον
ἀπολέμοισι κισσίνοισι βάκτροις
ἐναίρει Γᾶς τέκνων ὁ Βακχεύς.

ΧΟΡΟΣ.

σέ τοι τὸν παρὰ ναὸν αὐδῶ,
θέμις γυάλων ὑπερβῆ-
ναι λευκῷ ποδί γ' *;

ΙΩΝ.

οὐ θέμις, ὦ ξέναι.

ΧΟΡΟΣ.

οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν αὐδάν;

206. Codd. τείχεσι. Corr. Musgravius.

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ΙΩΝ.

τίνα δῆτα θέλεις;

ΧΟΡΟΣ.

ἆρ' ὄντως μέσον ὀμφαλὸν
γᾶς Φοίβου κατέχει δόμος;

ΙΩΝ.

στέμμασί γ' ἐνδυτὸν, ἀμφὶ δὲ Γοργόνες.

ΧΟΡΟΣ.

οὕτω καὶ φάτις αὐδᾷ.

ΙΩΝ.

εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων
καί τι πυθέσθαι χρήζετε Φοίβου,
πάριτ' εἰς θυμέλας, ἐπὶ δ' ἀσφάκτοις
μήλοισι δόμων μὴ πάριτ' εἰς μυχόν.

ΧΟΡΟΣ.

ἔχω μαθοῦσα·
θεοῦ δὲ νόμον οὐ παραβαίνομεν·
ἃ δ' ἐκτὸς, ὄμμα τέρψει.

ΙΩΝ.

πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.

ΧΟΡΟΣ.

μεθεῖσαν δεσπόται
με θεοῦ γύαλα τάδ' εἰσιδεῖν.

ΙΩΝ.

δμωαὶ δὲ τίνων κλῄζεσθε δόμων;

ΧΟΡΟΣ.

Παλλάδι σύνοικα
τρόφιμα μέλαθρα τῶν ἐμῶν τυράννων.
παρούσας δ' ἀμφὶ τᾶσδ' ἐρωτᾷς.

ΙΩΝ.

γενναιότης σοι, καὶ τρόπων τεκμήριον
τὸ σχῆμ' ἔχεις τόδ', ἥτις εἶ ποτ', ὦ γύναι.
γνοίη δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι
τὸ σχῆμ' ἰδὼν τις εἰ πέφυκεν εὐγενής.
ἔα·

235. V. *Παλλάδος ἔνοικα.*

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ἀλλ' ἐξέπληξάς μ' ὄμμα συγκλῄσασα σὸν
δακρύοις θ' ὑγράνασ' εὐγενῆ παρηίδα,
ὡς εἶδες ἁγνὰ Λοξίου χρηστήρια.
τί ποτε μερίμνης ἐς τόδ' ἦλθες, ὦ γύναι;
οὗ πάντες ἄλλοι γύαλα λεύσσοντες θεοῦ
χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυρροεῖ.

ΚΡΕΟΥΣΑ.

ὦ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει
ἐς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι·
ἐγὼ δ' ἰδοῦσα τούσδ' Ἀπόλλωνος δόμους
μνήμην παλαιὰν ἀνεμετρησάμην τινά·
οἴκοι δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὖσά περ.
ὦ τλήμονες γυναῖκες· ὦ τολμήματα
θεῶν. τί δῆτα; ποῖ δίκην ἀνοίσομεν,
εἰ τῶν κρατούντων ἀδικίαις ὀλούμεθα;

ΙΩΝ.

τί χρῆμα δ' ἀνερεύνητα δυσθυμεῖ, γύναι;

ΚΡΕΟΥΣΑ.

οὐδέν· μεθῆκα τόξα· τἀπὶ τῷδε δὲ
ἐγώ τε σιγῶ καὶ σὺ μὴ φρόντιζ' ἔτι.

ΙΩΝ.

τίς δ' εἶ; πόθεν γῆς ἦλθες; ἐκ ποίου πατρὸς
πέφυκας; ὄνομα τί σε καλεῖν ἡμᾶς χρεών;

ΚΡΕΟΥΣΑ.

Κρέουσα μέν μοι τοὔνομ', ἐκ δ' Ἐρεχθέως
πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.

ΙΩΝ.

ὦ κλεινὸν οἰκοῦσ' ἄστυ, γενναίων τ' ἄπο
τραφεῖσα πατέρων, ὡς σε θαυμάζω, γύναι.

ΚΡΕΟΥΣΑ.

τοσαῦτα κεὐτυχοῦμεν, ὦ ξέν', οὐ πέρα.

ΙΩΝ.

πρὸς θεῶν ἀληθῶς, ὡς μεμύθευται βροτοῖς,

251. V. ἔχομεν et που. Corr. Dobreus. 258. V. ἐκ ποίας πάτρας. Corr. L. Dindorfius.

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ΚΡΕΟΥΣΑ.

τί χρῆμ' ἐρωτᾷς, ὦ ξέν', ἐκμαθεῖν θέλων;

ΙΩΝ.

ἐκ γῆς πατρός σου πρόγονος ἐβλάστεν πατήρ;

ΚΡΕΟΥΣΑ.

Ἐρεχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεῖ.

ΙΩΝ.

ἦ καί σφ' Ἀθάνα γῆθεν ἐξανείλετο;

ΚΡΕΟΥΣΑ.

ἐς παρθένους γε χεῖρας, οὐ τεκοῦσά νιν.

ΙΩΝ.

δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται;

ΚΡΕΟΥΣΑ.

Κέκροπός γε σώζειν παισὶν οὐχ ὁρώμενον.

ΙΩΝ.

ἤκουσα, λῦσαι παρθένους τεύχος θεᾶς.

ΚΡΕΟΥΣΑ.

τοιγὰρ θανοῦσαι σκόπελον ἥμαξαν πέτρας.

ΙΩΝ.

εἶεν· τί δαὶ τόδ'; ἆρ' ἀληθὲς ἢ μάτην [λόγος];

ΚΡΕΟΥΣΑ.

τί χρῆμ' ἐρωτᾷς; καὶ γὰρ οὐ κάμνω σχολῇ.

ΙΩΝ.

πατὴρ Ἐρεχθεὺς σὰς ἔθυσε συγγόνους;

ΚΡΕΟΥΣΑ.

ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.

ΙΩΝ.

σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνη;

ΚΡΕΟΥΣΑ.

βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις.

ΙΩΝ.

πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός;

ΚΡΕΟΥΣΑ.

πληγαὶ τριαίνης ποντίου σφ' ἀπώλεσαν.

266. V. θέλω. 275. V. λόγος;

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ΙΩΝ.

Μακραὶ δὲ χῶρός ἐστ' ἐκεῖ κεκλημένος;

ΚΡΕΟΥΣΑ.

τί δ' ἱστορεῖς τόδ'; ὡς μ' ἀνέμνησάς τινος.

ΙΩΝ.

τιμᾷ σφε † Πύθιος ἀστραπαί τε Πύθιαι;

ΚΡΕΟΥΣΑ.

τιμᾷ γ' ἄτιμ'· ὡς μήποτ' ὤφελόν σφ' ἰδεῖν.

ΙΩΝ.

τί δὲ στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα;

ΚΡΕΟΥΣΑ.

οὐδέν· ξύνοιδ' ἄντροισιν αἰσχύνην τινά.

ΙΩΝ.

πόσις δὲ τίς σ' ἔγημ' Ἀθηναίων, γύναι;

ΚΡΕΟΥΣΑ.

οὐκ ἀστὸς, ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός.

ΙΩΝ.

τίς; εὐγενῆ νιν δεῖ πεφυκέναι τινά.

ΚΡΕΟΥΣΑ.

Ξοῦθος, πεφυκὼς Αἰόλου Διός τ' ἄπο.

ΙΩΝ.

καὶ πῶς ξένος σ' ὢν ἔσχεν οὖσαν ἐγγενῆ;

ΚΡΕΟΥΣΑ.

Εὔβοι' Ἀθήναις ἔστι τις γείτων πόλις.

ΙΩΝ.

ὄρυις ὑγροῖσιν, ὡς λέγουσ', ὡρισμένη.

ΚΡΕΟΥΣΑ.

ταύτην ἔπερσε Κεκροπίδαις κοινῷ δορί.

ΙΩΝ.

ἐπίκουρος ἐλθὼν, κἆτα σὸν γαμεῖ λέχος;

ΚΡΕΟΥΣΑ.

φερνάς γε πολέμου καὶ δορὸς λαβὼν γέρας.

ΙΩΝ.

σὺν ἀνδρὶ δ' ἦκεις ἢ μόνη χρηστήρια;

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τρέφειν τέκν'. ἀλλ' ἦν εἶχε παρθένος χλιδὴν
τέκνῳ προσάψασ' ἔλιπεν, ὡς θανουμένῳ.
καί μ' ὧν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·
ὦ σύγγον', ἐλθὼν λαὸν εἰς αὐτόχθονα
κλεινῶν Ἀθηνῶν, οἶσθα γὰρ θεᾶς πόλιν,
λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας
αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει
ἔνεγκε Δελφῶν τἀμὰ πρὸς χρηστήρια,
καὶ θὲς πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.
τὰ δ' ἄλλ', ἐμὸς γάρ ἐστιν, ὡς εἰδῇς, ὁ παῖς,
ἡμῖν μελήσει. Λοξίᾳ δ' ἐγὼ χάριν
πράσσων ἀδελφῷ πλεκτὸν ἐξάρας κύτος
ἤνεγκα, καὶ τὸν παῖδα κρηπίδων ἔπι
τίθημι ναοῦ τοῦδ', ἀναπτύξας κύτος
ἑλικτὸν ἀντίπηγος, ὡς ὁρῷθ' ὁ παῖς.
κυρεῖ δ' ἅμ' ἱππεύοντος ἡλίου κύκλῳ
προφῆτις ἐσβαίνουσα μαντεῖον θεοῦ·
ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίῳ
ἐθαύμασ' εἴ τις Δελφίδων τλαίη κόρη
λαθραῖον ὠδῖν' ἐς θεοῦ ῥῖψαι δόμον,
ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν,
οἴκτῳ δ' ἀφῆκεν ὠμότητα, καὶ θεὸς
σύνεργος ἦν τῷ παιδὶ μὴ 'κπεσεῖν δόμων.
τρέφει δέ νιν λαβοῦσα· τὸν σπείραντα δὲ
οὐκ οἶδε Φοῖβον, οὐδὲ μητέρ' ἧς ἔφυ,
ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.
νέος μὲν οὖν ὢν ἀμφὶ βωμίους τροφὰς
ἠλᾶτ' ἀθύρων· ὡς δ' ἀπηνδρώθη δέμας,
Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ
ταμίαν τε πάντων πιστὸν, ἐν δ' ἀνακτόροις
θεοῦ καταζῇ δεῦρ' ἀεὶ σεμνὸν βίον.
Κρέουσα δ' ἡ τεκοῦσα τὸν νεανίαν
Ξούθῳ γαμεῖται συμφορᾶς τοιᾶσδ' ὕπο·
ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοντίδαις,
οἳ γῆν ἔχουσ' Εὐβοΐδα, πολέμιος κλύδων·
ὃν συμπονήσας καὶ ξυνεξελὼν δορὶ

33. V. ἔνεγκ' ἀδελφῷ. Corr. Reiskius.

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γάμων Κρεούσης ἀξίωμ' ἐδέξατο,
οὐκ ἐγγενὴς ὤν, Αἰόλου δὲ τοῦ Διὸς
γεγὼς Ἀχαιός· χρόνια δὲ σπείρας λέχη,
ἄτεκνός ἐστι, καὶ Κρέουσ'· ὧν οὕνεκα
ἥκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε,
ἔρωτι παίδων. Λοξίας δὲ τὴν τύχην
ἐς τοῦτ' ἐλαύνει, κοὐ λέληθεν, ὡς δοκεῖ.
δώσει γὰρ εἰσελθόντι μαντεῖον τόδε
Ξούθῳ τὸν αὑτοῦ παῖδα, καὶ πεφυκέναι
κείνου σφε φήσει, μητρὸς ὡς ἐλθὼν δόμους
γνωσθῇ Κρεούσῃ, καὶ γάμοι τε Λοξίου
κρυπτοὶ γένωνται παῖς τ' ἔχῃ τὰ πρόσφορα·
Ἴωνα δ' αὐτὸν, κτίστορ' Ἀσιάδος χθονὸς,
ὄνομα κεκλῆσθαι θήσεται καθ' Ἑλλάδα.
ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε,
τὸ κρανθὲν ὡς ἂν ἐκμάθω παιδὸς πέρι.
ὁρῶ γὰρ ἐκβαίνοντα Λοξίου γόνον
τόνδ', ὡς πρὸ ναοῦ λαμπρὰ θῇ πυλώματα
δάφνης κλάδοισιν. ὄνομα δ', οὗ μέλλει τυχεῖν,
Ἴων' ἐγώ σφε πρῶτος ὀνομάζω θεῶν.

ΙΩΝ.

ἅρματα μὲν τάδε λαμπρὰ τεθρίππων,
ἥλιος ἤδη κάμπτει κατὰ γῆν,
ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος
ἐς νύχθ' ἱερὰν,
Παρνησιάδες δ' ἄβατοι κορυφαὶ
καταλαμπόμεναι τὴν ἡμερίαν
ἀψῖδα βροτοῖσι δέχονται.
σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
Φοίβου πέτεται.
θάσσει δὲ γυνὴ τρίποδα ξάθεον
Δελφὶς, ἀείδουσ' Ἕλλησι βοὰς,
ἃς ἂν Ἀπόλλων κελαδήσῃ.
ἀλλ', ὦ Φοίβου Δελφοὶ θέραπες,
τὰς Κασταλίας ἀργυροειδεῖς
βαίνετε δίνας, καθαραῖς δὲ δρόσοις

83. V. λάμπει. Corr. Musgravius.

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ἀφυδρανάμενοι στείχετε ναούς·
στόμα τ' εὔφημον φρουρεῖτ' ἀγαθὸν,
φήμας τ' ἀγαθὰς τοῖς ἐθέλουσιν
μαντεύεσθαι
γλώσσης ἰδίας ἀποφαίνειν.
ἡμεῖς δὲ, πόνους οὓς ἐκ παιδὸς
μοχθοῦμεν ἀεὶ, πτόρθοισι δάφνης
στέφεσίν θ' ἱεροῖς ἐσόδους Φοίβου
καθαρὰς θήσομεν ὑγραῖς τε πέδον
ῥανίσιν νοτερὸν, πτηνῶν τ' ἀγέλας,
αἳ βλάπτουσιν
σέμν' ἀναθήματα, τόξοισιν ἐμοῖς
φυγάδας θήσομεν· ὡς γὰρ ἀμήτωρ
ἀπάτωρ τε γεγὼς τοὺς θρέψαντας
Φοίβου ναοὺς θεραπεύω.
ἄγ' ὦ νεηθαλὲς ὦ
κάλλιστον προπόλευμα δάφνας,
ἃ τὰν Φοίβου θυμέλαν
σαίρεις ὑπὸ ναοῖς
κάπων ἐξ ἀθανάτων,
ἵνα δρόσοι τέγγουσ' ἱεραὶ
ῥυτὰν ἀέναον παγὰν
ἐκπροϊεῖσαι,
μυρσίνας ἱερὰν φόβαν,
ᾗ σαίρω δάπεδον θεοῦ
παναμέριος ἅμ' ἁλίου πτέρυγι θοᾷ
λατρεύων τὸ κατ' ἦμαρ.
ὦ Παιὰν ὦ Παιὰν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.
καλόν γε τὸν πόνον, ὦ
Φοῖβε, σοὶ πρὸ δόμων λατρεύω,
τιμῶν μαντεῖον ἕδραν·
κλεινὸς δ' ὁ πόνος μοι,
θεοῖσιν δούλαν χέρ' ἔχειν,
οὐ θνατοῖς, ἀλλ' ἀθανάτοις·

98. Sic Codd. Dind. conj. φρουρεῖν. 113. V. καλλίστας. Corr. Dobreus. 118. V. *τὰν. Corr. Fixius.

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εὐφάμους δὲ πόνους μοχθεῖν
οὐκ ἀποκάμνω.
Φοῖβός μοι γενέτωρ πατήρ·
τὸν βόσκοντα γὰρ εὐλογῶ.
τὸ δ' ὠφέλιμον ἐμοὶ πατέρος ὄνομα λέγω
Φοίβου τοῦ κατὰ ναόν.
ὦ Παιὰν ὦ Παιὰν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.
ἀλλ' ἐκπαύσω γὰρ μόχθους
δάφνας ὁλκοῖς·
χρυσέων δ' ἐκ τευχέων ῥίψω
γαίας παγὰν,
ἃν ἀποχεύονται
Κασταλίας δῖναι,
νοτερὸν ὕδωρ βάλλων,
ὅσιος ἀπ' εὐνᾶς ὤν.
εἶθ' οὕτως ἀεὶ Φοίβῳ
λατρεύων μὴ παυσαίμαν, ἢ
παυσαίμαν ἀγαθᾷ μοίρᾳ.
ἔα ἔα.
φοιτῶσ' ἤδη λείπουσίν τε
πτανοὶ Παρνασοῦ κοίτας·
αὐδῶ μὴ χρίμπτειν θριγκοῖς
μηδ' εἰς χρυσήρεις οἴκους.
μάρψω σ' εὖ τόξοις, ὦ Ζηνὸς
κήρυξ, ὀρνίθων γαμφηλαῖς
ἰσχὺν νικῶν.
ὅδε πρὸς θυμέλας ἄλλος ἐρέσσει
κύκνος· οὐκ ἄλλᾳ
φοινικοφαῆ πόδα κινήσεις;
οὐδέν σ' ἁ φόρμιγξ ἁ Φοίβου
σύμμολπος τόξων ῥύσαιτ' ἄν·
πάραγε πτέρυγας·
λίμνας ἐπίβα τᾶς Δηλιάδος·
αἱμάξεις, εἰ μὴ πείσει,

133. V. εὐφάμοις δὲ πόνοις. Corr. Porsonus. 158. V. σ' αὖ.

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τὰς καλλιφθόγγους ᾠδάς.
ἔα ἔα.
τίς ὅδ' ὀρνίθων καινὸς προσέβα;
μῶν ὑπὸ θριγκοὺς εὐναίας
καρφυρὰς θήσων τέκνοις;
ψαλμοί σ' εἴρξουσιν τόξων.
οὐ πείσει; χωρῶν ἐν δίναις
ταῖς Ἀλφειοῦ παιδούργει
ἢ νάπος Ἴσθμιον,
ὡς ἀναθήματα μὴ βλάπτηται
ναοί θ' οἱ Φοίβου;
κτείνειν δ' ὑμᾶς αἰδοῦμαι
τοὺς θεῶν ἀγγέλλοντας φήμας
θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις,
Φοίβῳ δουλεύσω, κοὐ λήξω
τοὺς βόσκοντας θεραπεύων.

ΗΜΙΧΟΡΙΟΝ.

οὐκ ἐν ταῖς ζαθέαις Ἀθά-
ναις εὐκίονες ἦσαν αὐ-
λαὶ θεῶν μόνον, οὐδ' ἀγυι-
άτιδες θεραπεῖαι·
ἀλλὰ καὶ παρὰ Λοξίᾳ
τῷ Λατοῦς διδύμων προσώ-
πων καλλιβλέφαρον φῶς.
ἰδοὺ τάνδ' ἄθρησον,
Λερναῖον ὕδραν ἐναίρει
χρυσέαις ἅρπαις ὁ Διὸς παῖς·
φίλα, πρόσιδ' ὅσσοις.

ΗΜΙΧΟΡΙΟΝ.

ὁρῶ. καὶ πέλας ἄλλος αὐ-
τοῦ πανὸν πυρίφλεκτον αἴ-
ρει τις· ἆρ' ὃς ἐμαῖσι μυ-
θεύεται παρὰ πήναις
ἀσπιστὰς Ἰόλαος, ὃς
κοινοὺς αἱρόμενος πόνους
δίῳ παιδὶ συναντλεῖ;

173. V. καρφηρὰς. Corr. Heathius. 190. f. l. τἄδ'.

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ΗΜΙΧΟΡΙΟΝ.

καὶ μὰν τόνδ' ἄθρησον
πτεροῦντος ἔφεδρον ἵππου·
τὰν πυρπνέουσαν ἐναίρει
τρισώματον ἀλκάν.

ΗΜΙΧΟΡΙΟΝ.

παντᾶ τοι βλέφαρον διώκω.

ΗΜΙΧΟΡΙΟΝ.

σκέψαι κλόνον ἐν πτυχαῖσι
λαΐνοισι Γιγάντων.

ΗΜΙΧΟΡΙΟΝ.

ὦδε δερκόμεθ', ὦ φίλαι, * *

ΗΜΙΧΟΡΙΟΝ.

λεύσσεις οὖν ἐπ' Ἐγκελάδῳ
γοργωπὸν πάλλουσαν ἴτυν;

ΗΜΙΧΟΡΙΟΝ.

λεύσσω Παλλάδ' ἐμὰν θεόν.

ΗΜΙΧΟΡΙΟΝ.

τί γάρ; κεραυνὸν
ἀμφίπυρον ὄβριμον ἐν Διὸς
ἐκηβόλοισι χερσίν;

ΗΜΙΧΟΡΙΟΝ.

ὁρῶ, τὸν δάϊον
Μίμαντα πυρὶ καταιθαλοῖ.
καὶ Βρόμιος ἄλλον
ἀπολέμοισι κισσίνοισι βάκτροις
ἐναίρει Γᾶς τέκνων ὁ Βακχεύς.

ΧΟΡΟΣ.

σέ τοι τὸν παρὰ ναὸν αὐδῶ,
θέμις γυάλων ὑπερβῆ-
ναι λευκῷ ποδί γ' *;

ΙΩΝ.

οὐ θέμις, ὦ ξέναι.

ΧΟΡΟΣ.

οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν αὐδάν;

206. Codd. τείχεσι. Corr. Musgravius.

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ΙΩΝ.

τίνα δῆτα θέλεις;

ΧΟΡΟΣ.

ἆρ' ὄντως μέσον ὀμφαλὸν
γᾶς Φοίβου κατέχει δόμος;

ΙΩΝ.

στέμμασί γ' ἐνδυτὸν, ἀμφὶ δὲ Γοργόνες.

ΧΟΡΟΣ.

οὕτω καὶ φάτις αὐδᾷ.

ΙΩΝ.

εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων
καί τι πυθέσθαι χρῄζετε Φοίβου,
πάριτ' εἰς θυμέλας, ἐπὶ δ' ἀσφάκτοις
μήλοισι δόμων μὴ πάριτ' εἰς μυχόν.

ΧΟΡΟΣ.

ἔχω μαθοῦσα·
θεοῦ δὲ νόμον οὐ παραβαίνομεν·
ἃ δ' ἐκτὸς, ὄμμα τέρψει.

ΙΩΝ.

πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.

ΧΟΡΟΣ.

μεθεῖσαν δεσπόται
με θεοῦ γύαλα τάδ' εἰσιδεῖν.

ΙΩΝ.

δμωαὶ δὲ τίνων κλῄζεσθε δόμων;

ΧΟΡΟΣ.

Παλλάδι σύνοικα
τρόφιμα μέλαθρα τῶν ἐμῶν τυράννων.
παρούσας δ' ἀμφὶ τᾶσδ' ἐρωτᾷς.

ΙΩΝ.

γενναιότης σοι, καὶ τρόπων τεκμήριον
τὸ σχῆμ' ἔχεις τόδ', ἥτις εἶ ποτ', ὦ γύναι.
γνοίη δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι
τὸ σχῆμ' ἰδών τις εἰ πέφυκεν εὐγενής.
ἔα·

235. V. Παλλάδος ἔνοικα.

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ἀλλ' ἐξέπληξάς μ' ὄμμα συγκλήσασα σὸν
δακρύοις θ' ὑγράνασ' εὐγενῆ παρηίδα,
ὡς εἶδες ἁγνὰ Λοξίου χρηστήρια.
τί ποτε μερίμνης ἐς τόδ' ἦλθες, ὦ γύναι;
οὗ πάντες ἄλλοι γύαλα λεύσσοντες θεοῦ
χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυρροεῖ.

ΚΡΕΟΥΣΑ.

ὦ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει
ἐς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι·
ἐγὼ δ' ἰδοῦσα τούσδ' Ἀπόλλωνος δόμους
μνήμην παλαιὰν ἀνεμετρησάμην τινά·
οἴκοι δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὐσά περ.
ὦ τλήμονες γυναῖκες· ὦ τολμήματα
θεῶν. τί δῆτα; ποῖ δίκην ἀνοίσομεν,
εἰ τῶν κρατούντων ἀδικίαις ὀλούμεθα;

ΙΩΝ.

τί χρῆμα δ' ἀνερεύνητα δυσθυμεῖ, γύναι;

ΚΡΕΟΥΣΑ.

οὐδέν· μεθῆκα τόξα· τἀπὶ τῷδε δὲ
ἐγώ τε σιγῶ καὶ σὺ μὴ φρόντιζ' ἔτι.

ΙΩΝ.

τίς δ' εἶ; πόθεν γῆς ἦλθες; ἐκ ποίου πατρὸς
πέφυκας; ὄνομα τί σε καλεῖν ἡμᾶς χρεών;

ΚΡΕΟΥΣΑ.

Κρέουσα μέν μοι τοὔνομ', ἐκ δ' Ἐρεχθέως
πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.

ΙΩΝ.

ὦ κλεινὸν οἰκοῦσ' ἄστυ, γενναίων τ' ἄπο
τραφεῖσα πατέρων, ὥς σε θαυμάζω, γύναι.

ΚΡΕΟΥΣΑ.

τοσαῦτα κεὐτυχοῦμεν, ὦ ξέν', οὐ πέρα.

ΙΩΝ.

πρὸς θεῶν ἀληθῶς, ὡς μεμύθευται βροτοῖς,

251. V. ἔχομεν et που. Corr. Dobreus. 258. V. ἐκ ποίας πάτρας. Corr. L. Dindorfius.

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ΚΡΕΟΥΣΑ.

τί χρῆμ' ἐρωτᾷς, ὦ ξέν', ἐκμαθεῖν θέλων;

ΙΩΝ.

ἐκ γῆς πατρός σου πρόγονος ἔβλαστεν πατήρ;

ΚΡΕΟΥΣΑ.

Ἐριχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεῖ.

ΙΩΝ.

ἦ καί σφ' Ἀθάνα γῆθεν ἐξανείλετο;

ΚΡΕΟΥΣΑ.

ἐς παρθένους γε χεῖρας, οὐ τεκοῦσά νιν.

ΙΩΝ.

δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται;

ΚΡΕΟΥΣΑ.

Κέκροπός γε σώζειν παισὶν οὐχ ὁρώμενον.

ΙΩΝ.

ἤκουσα, λῦσαι παρθένους τεῦχος θεᾶς.

ΚΡΕΟΥΣΑ.

τοιγὰρ θανοῦσαι σκόπελον ἥμαξαν πέτρας.

ΙΩΝ.

εἶεν· τί δαὶ τόδ'; ἆρ' ἀληθὲς ἢ μάτην [λόγος];

ΚΡΕΟΥΣΑ.

τί χρῆμ' ἐρωτᾷς; καὶ γὰρ οὐ κάμνω σχολῇ.

ΙΩΝ.

πατὴρ Ἐρεχθεὺς σὰς ἔθυσε συγγόνους;

ΚΡΕΟΥΣΑ.

ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.

ΙΩΝ.

σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνη;

ΚΡΕΟΥΣΑ.

βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις.

ΙΩΝ.

πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός;

ΚΡΕΟΥΣΑ.

πληγαὶ τριαίνης ποντίου σφ' ἀπώλεσαν.

266. V. Θέλω. 275. V. λόγος;

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ΙΩΝ.

Μακραὶ δὲ χῶρός ἐστ' ἐκεῖ κεκλημένος;

ΚΡΕΟΥΣΑ.

τί δ' ἱστορεῖς τόδ'; ὥς μ' ἀνέμνησάς τινος.

ΙΩΝ.

τιμᾷ σφε † Πύθιος ἀστραπαί τε Πύθιαι;

ΚΡΕΟΥΣΑ.

τιμᾷ γ' ἄτιμ'· ὡς μήποτ' ὤφελόν σφ' ἰδεῖν.

ΙΩΝ.

τί δὲ στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα;

ΚΡΕΟΥΣΑ.

οὐδέν· ξύνοιδ' ἄντροισιν αἰσχύνην τινά.

ΙΩΝ.

πόσις δὲ τίς σ' ἔγημ' Ἀθηναίων, γύναι;

ΚΡΕΟΥΣΑ.

οὐκ ἀστὸς, ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός.

ΙΩΝ.

τίς; εὐγενῆ νιν δεῖ πεφυκέναι τινά.

ΚΡΕΟΥΣΑ.

Ξοῦθος, πεφυκὼς Αἰόλου Διός τ' ἄπο.

ΙΩΝ.

καὶ πῶς ξένος σ' ὢν ἔσχεν οὖσαν ἐγγενῆ;

ΚΡΕΟΥΣΑ.

Εὔβοι' Ἀθήναις ἔστι τις γείτων πόλις.

ΙΩΝ.

ὅροις ὑγροῖσιν, ὡς λέγουσ', ὡρισμένη.

ΚΡΕΟΥΣΑ.

ταύτην ἔπερσε Κεκροπίδαις κοινῷ δορί.

ΙΩΝ.

ἐπίκουρος ἐλθὼν, κἆτα σὸν γαμεῖ λέχος;

ΚΡΕΟΥΣΑ.

φερνάς γε πολέμου καὶ δορὸς λαβὼν γέρας.

ΙΩΝ.

σὺν ἀνδρὶ δ' ἦκεις ἢ μόνη χρηστήρια;

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ΚΡΕΟΥΣΑ.

σὺν ἀνδρί. σηκοὺς δ' ἐνστρέφει Τροφωνίου.

ΙΩΝ.

πότερα θεατὴς, ἢ χάριν μαντευμάτων;

ΚΡΕΟΥΣΑ.

κείνου τε Φοίβου θ' ἓν θέλων μαθεῖν ἔπος.

ΙΩΝ.

καρποῦ δ' ὑπὲρ γῆς ἧκετ', ἢ παίδων πέρι;

ΚΡΕΟΥΣΑ.

ἄπαιδές ἐσμεν, χρόνι' ἔχοντ' εὐνήματα.

ΙΩΝ.

οὐδ' ἔτεκες οὐδὲν πώποτ', ἀλλ' ἄτεκνος εἶ;

ΚΡΕΟΥΣΑ.

ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.

ΙΩΝ.

ὦ τλῆμον, ὡς τἄλλ' εὐτυχοῦσ' οὐκ εὐτυχεῖς.

ΚΡΕΟΥΣΑ.

σὺ δ' εἴ τίς; ὥς σου τὴν τεκοῦσαν ὤλβισα.

ΙΩΝ.

τοῦ θεοῦ καλοῦμαι δοῦλος εἰμί τ', ὦ γύναι.

ΚΡΕΟΥΣΑ.

ἀνάθημα πόλεως, ἤ τινος πραθεὶς ὕπο;

ΙΩΝ.

οὐκ οἶδα, πλὴν ἓν, Λοξίου κεκλήμεθα.

ΚΡΕΟΥΣΑ.

ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν', ἀντοικτείρομεν.

ΙΩΝ.

ὡς μὴ εἰδόθ' ἥτις μ' ἔτεκεν ἐξ ὅτου τ' ἔφυν.

ΚΡΕΟΥΣΑ.

ναοῖσι δ' οἰκεῖς τοισίδ', ἢ κατὰ στέγας;

ΙΩΝ.

ἁπανταχοῦ μοι δῶμ', ἵν' ἂν λάβῃ μ' ὕπνος.

300. Sic Flor. 2. Pal. habet εὖ στρέφει: f. l. ὑστερεῖ. 315. V. ἅπαν θεοῦ. Corr. Musg.

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ΚΡΕΟΥΣΑ.

παῖς δ' ὢν ἀφίκου ναὸν, ἢ νεανίας;

ΙΩΝ.

βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναι.

ΚΡΕΟΥΣΑ.

καί τις γάλακτί σ' ἐξέθρεψε Δελφίδων;

ΙΩΝ.

οὐπώποτ' ἔγνων μαστόν· ἢ δ' ἔθρεψέ με

ΚΡΕΟΥΣΑ.

τίς, ὦ ταλαίπωρ'; ὡς νοσοῦσ' ηὗρον νόσους.

ΙΩΝ.

Φοίβου προφῆτις, μητέρ' ὡς νομίζομεν.

ΚΡΕΟΥΣΑ.

ἐς δ' ἄνδρ' ἀφίκου τίνα τροφὴν κεκτημένος;

ΙΩΝ.

βωμοί μ' ἔφερβον οὐπιών τ' ἀεὶ ξένος.

ΚΡΕΟΥΣΑ.

τάλαιν' ἄρ' ἡ τεκοῦσά σ', ἥτις ἦν ποτε.

ΙΩΝ.

ἀδίκημά του γυναικὸς ἐγενόμην ἴσως.

ΚΡΕΟΥΣΑ.

ἔχεις δὲ βίοτον; εὖ γὰρ ἤσκησαι πέπλοις.

ΙΩΝ.

τοῖς τοῦ θεοῦ κοσμούμεθ', ᾧ δουλεύομεν.

ΚΡΕΟΥΣΑ.

οὐδ' ἦξας εἰς ἔρευναν ἐξευρεῖν γονάς;

ΙΩΝ.

ἔχω γὰρ οὐδὲν, ὦ γύναι, τεκμήριον.

ΚΡΕΟΥΣΑ.

φεῦ.
πέπονθέ τις σῇ μητρὶ ταὔτ' ἄλλη γυνή.

ΙΩΝ.

τίς; εἰ πόνου μοι ξυλλάβοι, χαίροιμεν ἄν.

325. f. l. τοῦ φύσαντος.

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ΚΡΕΟΥΣΑ.

ἧς οὕνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.

ΙΩΝ.

ποῖόν τι χρήζουσ'; ὡς ὑπουργήσω, γύναι.

ΚΡΕΟΥΣΑ.

μάντευμα κρυπτὸν δεομένη Φοίβου μαθεῖν.

ΙΩΝ.

λέγοις ἄν· ἡμεῖς τἄλλα προξενήσομεν.

ΚΡΕΟΥΣΑ.

ἄκουε δὴ τὸν μῦθον. ἀλλ' αἰδούμεθα.

ΙΩΝ.

οὔ τἄρα πράξεις οὐδέν· ἀργὸς ἡ θεός.

ΚΡΕΟΥΣΑ.

Φοίβῳ μιγῆναί φησί τις φίλων ἐμῶν.

ΙΩΝ.

Φοίβῳ γυνὴ γεγῶσα; μὴ λέγ', ὦ ξένη.

ΚΡΕΟΥΣΑ.

καὶ παῖδά γ' ἔτεκε τῷ θεῷ λάθρα πατρός.

ΙΩΝ.

οὐκ ἔστιν· ἀνδρὸς ἀδικίαν αἰσχύνεται.

ΚΡΕΟΥΣΑ.

οὗ φησιν αὐτή· καὶ πέπονθεν ἄθλια.

ΙΩΝ.

τί χρῆμα δράσασ', εἰ θεῷ συνεξύγη;

ΚΡΕΟΥΣΑ.

τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.

ΙΩΝ.

ὁ δ' ἐκτεθεὶς παῖς ποῦ 'στιν; εἰσορᾷ φάος;

ΚΡΕΟΥΣΑ.

οὐκ οἶδεν οὐδείς. ταῦτα καὶ μαντεύομαι.

ΙΩΝ.

εἰ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη;

ΚΡΕΟΥΣΑ.

θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.

342. V. ὃ. Corr. Dobreus.

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ΙΩΝ.

ποίῳ τόδ' ἔγνω χρωμένη τεκμηρίῳ;

ΚΡΕΟΥΣΑ.

ἐλθοῦσ' ἵν' αὐτὸν ἐξέθηκ' οὐχ ηὗρ' ἔτι.

ΙΩΝ.

ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος;

ΚΡΕΟΥΣΑ.

οὔ φησι· καίτοι πόλλ' ἐπεστράφη πέδον.

ΙΩΝ.

χρόνος δὲ τίς τῷ παιδὶ διαπεπραγμένῳ;

ΚΡΕΟΥΣΑ.

σοὶ ταυτὸν ἥβης, εἴπερ ἦν, εἶχ' ἂν μέτρον.

ΙΩΝ.

ἀδικεῖ νιν ὁ θεός· ἡ τεκοῦσα δ' ἀθλία.

ΚΡΕΟΥΣΑ.

οὐκ οὖν ἔτ' ἄλλον γ' ὕστερον τίκτει γόνον.

ΙΩΝ.

τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών;

ΚΡΕΟΥΣΑ.

τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.

ΙΩΝ.

οἴμοι· προσῳδὸς ἡ τύχη τὠμῷ πάθει.

ΚΡΕΟΥΣΑ.

καὶ σ', ὦ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν.

ΙΩΝ.

καὶ μή γ' ἐπ' οἶκτόν μ' ἔξαγ' οὗ 'λελήσμεθα.

ΚΡΕΟΥΣΑ.

σιγῶ· πέραινε δ' ὧν σ' ἀνιστορῶ πέρι.

ΙΩΝ.

οἶσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστά σοι;

ΚΡΕΟΥΣΑ.

τί δ' οὐκ ἐκείνῃ τῇ ταλαιπώρῳ νοσεῖ;

356. V. οὔκουν sine γε. 361. V. οὗ λελήσμεθα. Corr. Dobreus.

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ΙΩΝ.

πῶς ὁ θεὸς ὃ λαθεῖν βούλεται μαντεύσεται;

ΚΡΕΟΥΣΑ.

εἴπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.

ΙΩΝ.

αἰσχύνεται τὸ πρᾶγμα· μὴ 'ξέλεγχέ νιν.

ΚΡΕΟΥΣΑ.

ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.

ΙΩΝ.

οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.
ἐν τοῖς γὰρ αὑτοῦ δώμασιν κακὸς φανεὶς
Φοῖβος δικαίως τὸν θεμιστεύοντά σοι
δράσειεν ἄν τι πῆμ'· ἀπαλλάσσου, γύναι·
τῷ γὰρ θεῷ τἀναντί' οὐ μαντευτέον.
ἐς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἄν,
εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσομεν
φράζειν ἃ μὴ θέλουσιν ἢ προβωμίοις
σφαγαῖσι μήλων ἢ δι' οἰωνῶν πτεροῖς.
ἂν γὰρ βίᾳ σπεύδωμεν ἀκόντων θεῶν,
οὐκ ὄντα κεκτήμεσθα τἀγάθ', ὦ γύναι·
ἃ δ' ἂν διδῶσ' ἑκόντες, ὠφελούμεθα.

ΧΟΡΟΣ.

πολλαί γε πολλοῖς εἰσι συμφοραὶ βροτῶν,
μορφαὶ δὲ διαφέρουσιν. ἓν δ' ἂν εὐτυχὲς
μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίῳ.

ΚΡΕΟΥΣΑ.

ὦ Φοῖβε, κἀκεῖ κἀνθάδ' οὐ δίκαιος εἶ
ἐς τὴν ἀποῦσαν, ἧς πάρεισιν οἱ λόγοι.
σύ τ' οὐκ ἔσωσας τὸν σὸν, ὃν σῶσαί σ' ἐχρῆν,
οὔθ' ἱστορούσῃ μητρὶ μάντις ὢν ἐρεῖς,
ὡς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ,
εἰ δ' ἔστιν, ἔλθῃ μητρὸς εἰς ὄψιν ποτέ.
ἀλλ' † ἐᾶν χρὴ τάδ', εἰ πρὸς τοῦ θεοῦ
κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.
ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῆ πόσιν

390. f. l. ἀλλ' οὐν ἐᾶν χρὴ τᾶδντ'.

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Ξοῦθον πέλας δὴ τόνδε, τὰς Τροφωνίου
λιπόντα θαλάμας, τοὺς λελεγμένους λόγους
σίγα πρὸς ἄνδρα, μή τιν' αἰσχύνην λάβω
διακονοῦσα κρυπτὰ, καὶ προβῇ λόγος
οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.
τὰ γὰρ γυναικῶν δυσχερῆ πρὸς ἄρσενας,
κἂν ταῖς κακαῖσιν ἀγαθαὶ μεμιγμέναι
μισούμεθ'· οὕτω δυστυχεῖς πεφύκαμεν.

ΞΟΥΘΟΣ.

πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων
λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὦ γύναι.
μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδίᾳ;

ΚΡΕΟΥΣΑ.

οὐδέν γ'· ἀφίκου δ' ἐς μέριμναν· ἀλλά μοι
λέξον τί θέσπισμ' ἐκ Τροφωνίου φέρεις,
παίδων ὅπως νῷν σπέρμα συγκραθήσεται.

ΞΟΥΘΟΣ.

οὐκ ἠξίωσε τοῦ θεοῦ προλαμβάνειν
μαντεύμαθ'· ἓν δ' οὖν εἶπεν, οὐκ ἄπαιδά με
πρὸς οἶκον ἥξειν οὐδὲ σ' ἐκ χρηστηρίων.

ΚΡΕΟΥΣΑ.

ὦ πότνια Φοίβου μῆτερ, εἰ γὰρ αἰσίως
ἔλθοιμεν, ἃ τε νῷν συμβόλαια πρόσθεν ἦν
ἐς παῖδα τὸν σὸν, μεταπέσοι βελτίονα.

ΞΟΥΘΟΣ.

ἔσται τάδ'· ἀλλὰ τίς προφητεύει θεοῦ;

ΙΩΝ.

ἡμεῖς τά γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,
οἳ πλησίον θάσσουσι τρίποδος, ὦ ξένε,
Δελφῶν ἀριστῆς, οὓς ἐκλήρωσεν πάλος.

ΞΟΥΘΟΣ.

καλῶς· ἔχω δὴ πάνθ' ὅσων ἐχρῄζομεν.
στείχοιμ' ἂν εἴσω· καὶ γὰρ, ὡς ἐγὼ κλύω,
χρηστήριον πέπτωκε τοῖς ἐπήλυσι
κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρᾳ

417. f. l. ἔχων sublata quae post ἐχρῄζομεν est distinctione.

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τῇδ', αἰσία γὰρ, θεοῦ λαβεῖν μαντεύματα.
σὺ δ' ἀμφὶ βωμοὺς, ὦ γύναι, δαφνηφόρους
λαβοῦσα κλῶνας εὐτέκνους εὔχου θεοῖς
χρησμούς μ' ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.

ΚΡΕΟΥΣΑ.

ἔσται τάδ' ἔσται. Λοξίας δ' ἐὰν θέλῃ
νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἁμαρτίας,
ἅπας μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος,
ὅσον δὲ χρήζει, θεὸς γάρ ἐστι, δέξομαι.

ΙΩΝ.

τί ποτε λόγοισιν ἡ ξένη πρὸς τὸν θεὸν
κρυπτοῖσιν ἀεὶ λοιδοροῦσ' αἰνίσσεται;
ἤτοι φιλοῦσά γ' ἧς ὕπερ μαντεύεται,
ἢ καί τι σιγῶσ' ὧν σιωπᾶσθαι χρεών;
ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι
μέλει προσήκει τ'; οὐδέν· ἀλλὰ χρυσέαις
πρόχοισιν ἐλθὼν εἰς ἀπορραντήρια
δρόσον καθήσω. νουθετητέος δέ μοι
Φοῖβος, τί πάσχει· παρθένους βίᾳ γαμῶν
προδίδωσι· παῖδας ἐκτεκνούμενος λάθρα
θνήσκοντας ἀμελεῖ. μὴ σύ γ'· ἀλλ' ἐπεὶ κρατεῖς,
ἀρετὰς δίωκε. καὶ γὰρ ὅστις ἂν βροτῶν
κακὸς πεφύκῃ, ζημιοῦσιν οἱ θεοί.
πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς
γράψαντας αὐτοὺς ἀνομίαν ὀφλισκάνειν;
εἰ δ', οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρήσυμαι,
δίκας βιαίων δώσετ' ἀνθρώποις γάμων,
σὺ καὶ Ποσειδῶν Ζεύς θ' ὃς οὐρανοῦ κρατεῖ,
ναοὺς τίνοντες ἀδικίας κενώσετε.
τὰς ἡδονὰς γὰρ τῆς προμηθίας πέρα
σπεύδοντες ἀδικεῖτ'. οὐκέτ' ἀνθρώπους κακοὺς
λέγειν δίκαιον, εἰ τὰ τῶν θεῶν κακὰ
μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

434. Codd. μέλει: προσήκει τ' οὖδας. Matth. προσήκοντ' οὐδέν; 437. V. πάσχων. Codd. recte πάσχει. 438. Matth. suppl. παῖδάς τ'. Frustra. 448. V. πάρος. Corr. Coningtonus.

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ΧΟΡΟΣ.

σὲ τὰν ὠδίνων λοχιᾶν
ἀνειλείθυιαν, ἐμὰν
Ἀθάναν ἱκετεύω,
Προμηθεῖ Τιτᾶνι λοχευ-
θεῖσαν κατ' ἀκροτάτας
κορυφᾶς Διός· ὦ πότνα Νίκα,
μόλε Πύθιον οἶκον,
Οὐλύμπου χρυσέων θαλάμων
πταμένα πρὸς ἀγυιὰς,
Φοιβήϊος ἔνθα γᾶς
μεσόμφαλος ἑστία
παρὰ χορευομένῳ τρίποδι
μαντεύματα κραίνει,
σὺ καὶ παῖς ἃ Λατογενὴς,
δύο θεαὶ δύο παρθένοι,
κασίγνηται σεμναὶ τοῦ Φοίβου.
ἱκετεύσατε δ', ὦ κόραι,
τὸ παλαιὸν Ἐρεχθέως
γένος εὐτεκνίας χρονίου καθαροῖς
μαντεύμασι κῦρσαι.
ὑπερβαλλούσας γὰρ ἔχει
θνατοῖς εὐδαιμονίας
ἀκίνητον ἀφορμὰν,
τέκνων οἷς ἂν καρποτρόφοι
λάμπωσιν ἐν θαλάμοις
πατρίοισι νεάνιδες ἥβαι,
διαδέκτορα πλοῦτον
ὡς ἔξοντες ἐκ πατέρων
ἑτέροις ἐπὶ τέκνοις·
ἀλκά τε γὰρ ἐν κακοῖς
σύν τ' εὐτυχίαις φίλον,
δορί τε γᾷ πατρίᾳ φέρει
σωτήριον ἀλκάν.
ἐμοὶ μὲν πλούτου τε πάρος
βασιλικῶν τ' εἶεν θαλάμων

479 omisi γ' cum Cod. Pal. 486. V. θαλάμων τ' εἶεν. Correxi e Cod. Pal.

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τροφαὶ κήδειοι κεδνῶν τέκνων.
τὸν ἄπαιδα δ' ἀποστυγῶ
βίον, ᾧ τε δοκεῖ, ψέγω·
μετὰ δὲ κτεάνων μετρίων βιοτᾶς
εὔπαιδος ἐχοίμαν.
ὦ Πανὸς θακήματα καὶ
παραυλίζουσα πέτρα
μυχώδεσι Μακραῖς,
ἵνα χοροὺς στείβουσι ποδοῖν
Ἀγραύλου κόραι τρίγονοι
στάδια χλοερὰ πρὸ Παλλάδος
ναῶν, συρίγγων
ὑπ' αἰόλας ἰαχᾶς,
† ὕμνων ὅταν αὐλίοις
συρίζῃς, ὦ Πάν,
τοῖσι σοῖς ἐν ἄντροις,
ἵνα τεκοῦσά τις παρθένος, ὦ μελέα,
βρέφος Φοίβῳ πτανοῖς ἐξώριζεν θοίναν
θηρσί τε φοινίαν δαῖτα, πικρῶν γάμων
ὕβριν. οὔτ' ἐπὶ κερκίσιν οὔτε λόγοις
φάτιν ἄϊον εὐτυχίας μετέχειν
θεόθεν τέκνα θνατοῖς.

ΙΩΝ.

πρόσπολοι γυναῖκες, αἳ τῶνδ' ἀμφὶ κρηπῖδας δόμων
θυοδόκων φρούρημ' ἔχουσαι δεσπότην φυλάσσετε,
ἐκλέλοιπ' ἤδη τὸν ἱρὸν τρίποδα καὶ χρηστήριον
Ξοῦθος, ἢ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδίαν;

ΧΟΡΟΣ.

ἐν δόμοις ἔστ', ὦ ξέν'· οὔπω δῶμ' ὑπερβαίνει τόδε.
ὡς δ' ἐπ' ἐξόδοισιν ὄντος τῶνδ' ἀκούομεν πυλῶν
δοῦπον, ἐξιόντα τ' ἤδη δεσπότην ὁρᾶν πάρα.

ΞΟΥΘΟΣ.

ὦ τέκνον, χαῖρ'· ἡ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά μοι.

ΙΩΝ.

χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ δύ' ὄντ' εὖ πράξομεν.

500. f. l. ὑμνῶν.

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ΞΟΥΘΟΣ.

δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.

ΙΩΝ.

εὖ φρονεῖς μὲν, ἤ σ' ἔμηνε θεοῦ τις, ὦ ξένε, βλαβη;

ΞΟΥΘΟΣ.

οὐ φρονῶ, τὰ φίλταθ' εὑρὼν εἰ φιλεῖν ἐφίεμαι;

ΙΩΝ.

παῦε, μὴ ψαύσας τὰ τοῦ θεοῦ στέμματα ῥήξῃς χερί.

ΞΟΥΘΟΣ.

ἅψομαι, κοὐ ῥυσιάζω, τἀμὰ δ' εὑρίσκω φίλα.

ΙΩΝ.

οὐκ ἀπαλλάξει, πρὶν εἴσω τόξα πνευμόνων λαβεῖν;

ΞΟΥΘΟΣ.

ὡς τί δὴ φεύγεις με, σαυτοῦ γνωρίσας τὰ φίλτατα;

ΙΩΝ.

οὐ φιλῶ φρενοῦν ἀμούσους καὶ μεμηνότας ξένους.

ΞΟΥΘΟΣ.

κτεῖνε καὶ πίμπρη· πατρὸς γὰρ, ἢν κτάνῃς, ἔσει φονεύς.

ΙΩΝ.

ποῦ δέ μοι πατὴρ σύ; ταῦτ' οὖν οὐ γέλως κλύειν ἐμοί;

ΞΟΥΘΟΣ.

οὔ· τρέχων ὁ μῦθος ἄν σοι τἀμὰ σημήνειεν ἄν.

ΙΩΝ.

καὶ τί μοι λέξεις;

ΞΟΥΘΟΣ.

πατὴρ σός εἰμι καὶ σὺ παῖς ἐμός.

ΙΩΝ.

τίς λέγει τάδ';

ΞΟΥΘΟΣ.

ὅς σ' ἔθρεψεν ὄντα Λοξίας ἐμόν.

ΙΩΝ.

μαρτυρεῖς σαυτῷ.

ΞΟΥΘΟΣ.

τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.

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ΙΩΝ.

ἐσφάλης αἴνιγμ' ἀκούσας.

ΞΟΥΘΟΣ.

οὐκ ἄρ' ὀρθ' ἀκούομεν;

ΙΩΝ.

ὁ δὲ λόγος τίς ἐστὶ Φοίβου;

ΞΟΥΘΟΣ.

τὸν συναντήσαντά μοι

ΙΩΝ.

τίνα συνάντησιν;

ΞΟΥΘΟΣ.

δόμων τῶνδ' ἐξιόντι τοῦ θεοῦ

ΙΩΝ.

συμφορᾶς τίνος κυρῆσαι;

ΞΟΥΘΟΣ.

παῖδ' ἐμὸν πεφυκέναι.

ΙΩΝ.

σὸν γεγῶτ', ἢ δῶρον ἄλλως;

ΞΟΥΘΟΣ.

δῶρον, ὄντα δ' ἐξ ἐμοῦ.

ΙΩΝ.

πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν;

ΞΟΥΘΟΣ.

οὐκ ἄλλῳ, τέκνον.

ΙΩΝ.

ἡ τύχη πόθεν ποθ' ἥκει;

ΞΟΥΘΟΣ.

δύο μίαν θαυμάζομεν.

ΙΩΝ.

ἐκ τίνος δέ σοι πέφυκα μητρός;

ΞΟΥΘΟΣ.

οὐκ ἔχω φράσαι.

537. Forsan ἄλλως Xutho dandum. 540. V. ἔα· Corr. Hermannus.

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ΙΩΝ.

οὐδὲ Φοῖβος εἶπε;

ΞΟΥΘΟΣ.

τερφθεὶς τοῦτο, κεῖν' οὐκ ἠρόμην.

ΙΩΝ.

γῆς ἄρ' ἐκπέφυκα μητρός.

ΞΟΥΘΟΣ.

οὐ πέδον τίκτει τέκνα.

ΙΩΝ.

πῶς ἂν οὖν εἴην σός;

ΞΟΥΘΟΣ.

οὐκ οἶδ', ἀναφέρω δ' ἐς τὸν θεόν.

ΙΩΝ.

φέρε λόγων ἁψώμεθ' ἄλλων.

ΞΟΥΘΟΣ.

ταῦτ' ἄμεινον, ὦ τέκνον.

ΙΩΝ.

ἦλθες ἐς νόθον τι λέκτρον;

ΞΟΥΘΟΣ.

μωρίᾳ γε τοῦ νέου.

ΙΩΝ.

πρὶν κόρην λαβεῖν Ἐρεχθέως;

ΞΟΥΘΟΣ.

οὐ γὰρ ὕστερόν γ' ἔτι.

ΙΩΝ.

ἆρα δῆτ' ἐκεῖ μ' ἔφυσας;

ΞΟΥΘΟΣ.

τῷ χρόνῳ γε συντρέχει.

ΙΩΝ.

κἆτα πῶς ἀφικόμεσθα δεῦρο;

ΞΟΥΘΟΣ.

ταῦτ' ἀμηχανῶ.

ΙΩΝ.

διὰ μακρᾶς ἐλθὼν κελεύθου;

ΞΟΥΘΟΣ.

τοῦτο κἄμ' ἀπαιολᾷ.

546. V. γέ πω. Corr. Cobetus.

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ΚΡΕΟΥΣΑ.

ἧς οὕνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.

ΙΩΝ.

ποῖόν τι χρῄζουσ'; ὡς ὑπουργήσω, γύναι.

ΚΡΕΟΥΣΑ.

μάντευμα κρυπτὸν δεομένη Φοίβου μαθεῖν.

ΙΩΝ.

λέγοις ἄν· ἡμεῖς τἄλλα προξενήσομεν.

ΚΡΕΟΥΣΑ.

ἄκουε δὴ τὸν μῦθον. ἀλλ' αἰδούμεθα.

ΙΩΝ.

οὔ τἄρα πράξεις οὐδέν· ἀργὸς ἡ θεός.

ΚΡΕΟΥΣΑ.

Φοίβῳ μιγῆναί φησί τις φίλων ἐμῶν.

ΙΩΝ.

Φοίβῳ γυνὴ γεγῶσα; μὴ λέγ', ὦ ξένη.

ΚΡΕΟΥΣΑ.

καὶ παῖδά γ' ἔτεκε τῷ θεῷ λάθρα πατρός.

ΙΩΝ.

οὐκ ἔστιν· ἀνδρὸς ἀδικίαν αἰσχύνεται.

ΚΡΕΟΥΣΑ.

οὗ φησιν αὐτή· καὶ πέπονθεν ἄθλια.

ΙΩΝ.

τί χρῆμα δράσασ', εἰ θεῷ συνεξύγη;

ΚΡΕΟΥΣΑ.

τὸν παῖδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.

ΙΩΝ.

ὁ δ' ἐκτεθεὶς παῖς ποῦ 'στιν; εἰσορᾷ φάος;

ΚΡΕΟΥΣΑ.

οὐκ οἶδεν οὐδείς. ταῦτα καὶ μαντεύομαι.

ΙΩΝ.

εἰ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη;

ΚΡΕΟΥΣΑ.

θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.

342. V. ὃ. Corr. Dobreus.

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ΙΩΝ.

ποίῳ τόδ' ἔγνω χρωμένη τεκμηρίῳ;

ΚΡΕΟΥΣΑ.

ἐλθοῦσ' ἵν' αὐτὸν ἐξέθηκ' οὐχ ηὗρ' ἔτι.

ΙΩΝ.

ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος;

ΚΡΕΟΥΣΑ.

οὔ φησι· καίτοι πόλλ' ἐπεστράφη πέδον.

ΙΩΝ.

χρόνος δὲ τίς τῷ παιδὶ διαπεπραγμένῳ;

ΚΡΕΟΥΣΑ.

σοὶ ταυτὸν ἦβης, εἴπερ ἦν, εἶχ' ἂν μέτρον.

ΙΩΝ.

ἀδικεῖ νιν ὁ θεός· ἡ τεκοῦσα δ' ἀθλία.

ΚΡΕΟΥΣΑ.

οὐκ οὖν ἔτ' ἄλλον γ' ὕστερον τίκτει γόνον.

ΙΩΝ.

τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβών;

ΚΡΕΟΥΣΑ.

τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.

ΙΩΝ.

οἴμοι· προσῳδὸς ἡ τύχη τῳμῷ πάθει.

ΚΡΕΟΥΣΑ.

καὶ σ', ὦ ξέν', οἶμαι μητέρ' ἀθλίαν πυθεῖν.

ΙΩΝ.

καὶ μή γ' ἐπ' οἰκτόν μ' ἔξαγ' οὖ 'λελήσμεθα.

ΚΡΕΟΥΣΑ.

σιγῶ· πέραινε δ' ὧν σ' ἀνιστορῶ πέρι.

ΙΩΝ.

οἶσθ' οὖν ὃ κάμνει τοῦ λόγου μάλιστά σοι;

ΚΡΕΟΥΣΑ.

τί δ' οὐκ ἐκείνη τῇ ταλαιπώρῳ νοσεῖ;

356. V. οὔκουν sine γε. 361. V. οὔ λελήσμεθα. Corr. Dobreus.

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ΙΩΝ.

πῶς ὁ θεὸς ὃ λαθεῖν βούλεται μαντεύσεται;

ΚΡΕΟΥΣΑ.

εἴπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.

ΙΩΝ.

αἰσχύνεται τὸ πρᾶγμα· μὴ 'ξέλεγχέ νιν.

ΚΡΕΟΥΣΑ.

ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.

ΙΩΝ.

οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.
ἐν τοῖς γὰρ αὑτοῦ δώμασιν κακὸς φανεὶς
Φοῖβος δικαίως τὸν θεμιστεύοντά σοι
δράσειεν ἄν τι πῆμ'· ἀπαλλάσσου, γύναι·
τῷ γὰρ θεῷ τἀναντί' οὐ μαντευτέον.
ἐς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἄν,
εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσομεν
φράζειν ἃ μὴ θέλουσιν ἢ προβωμίοις
σφαγαῖσι μήλων ἢ δι' οἰωνῶν πτεροῖς.
ἂν γὰρ βίᾳ σπεύδωμεν ἀκόντων θεῶν,
οὐκ ὄντα κεκτήμεσθα τἀγάθ', ὦ γύναι·
ἃ δ' ἂν διδῶσ' ἑκόντες, ὠφελούμεθα.

ΧΟΡΟΣ.

πολλαί γε πολλοῖς εἰσι συμφοραὶ βροτῶν,
μορφαὶ δὲ διαφέρουσιν. ἔν δ' ἂν εὐτυχὲς
μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίῳ.

ΚΡΕΟΥΣΑ.

ὦ Φοῖβε, κἀκεῖ κἀνθάδ' οὐ δίκαιος εἶ
ἐς τὴν ἀποῦσαν, ἧς πάρεισιν οἱ λόγοι.
σύ τ' οὐκ ἔσωσας τὸν σὸν, ὃν σῶσαί σ' ἐχρῆν,
οὔθ' ἱστορούσῃ μητρὶ μάντις ὢν ἐρεῖς,
ὡς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ,
εἰ δ' ἔστιν, ἔλθῃ μητρὸς εἰς ὄψιν ποτέ.
ἀλλ' † ἐᾶν χρὴ τάδ', εἰ πρὸς τοῦ θεοῦ
κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.
ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῆ πόσιν

390. f. l. ἀλλ' οὐν ἐᾶν χρὴ τᾶδντ'.

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Ξοῦθον πέλας δὴ τόνδε, τὰς Τροφωνίου
λιπόντα θαλάμας, τοὺς λελεγμένους λόγους
σίγα πρὸς ἄνδρα, μή τιν' αἰσχύνην λάβω
διακονοῦσα κρυπτὰ, καὶ προβῇ λόγος
οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.
τὰ γὰρ γυναικῶν δυσχερῆ πρὸς ἄρσενας,
κἂν ταῖς κακαῖσιν ἀγαθαὶ μεμιγμέναι
μισούμεθ'· οὕτω δυστυχεῖς πεφύκαμεν.

ΞΟΥΘΟΣ.

πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων
λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὦ γύναι.
μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδίᾳ;

ΚΡΕΟΥΣΑ.

οὐδέν γ'· ἀφίκου δ' ἐς μέριμναν· ἀλλά μοι
λέξον τί θέσπισμ' ἐκ Τροφωνίου φέρεις,
παίδων ὅπως νῷν σπέρμα συγκραθήσεται.

ΞΟΥΘΟΣ.

οὐκ ἠξίωσε τοῦ θεοῦ προλαμβάνειν
μαντεύμαθ'· ἓν δ' οὖν εἶπεν, οὐκ ἄπαιδά με
πρὸς οἶκον ἥξειν οὐδὲ σ' ἐκ χρηστηρίων.

ΚΡΕΟΥΣΑ.

ὦ πότνια Φοίβου μῆτερ, εἰ γὰρ αἰσίως
ἔλθοιμεν, ἃ τε νῷν συμβόλαια πρόσθεν ἦν
ἐς παῖδα τὸν σὸν, μεταπέσοι βελτίονα.

ΞΟΥΘΟΣ.

ἔσται τάδ'· ἀλλὰ τίς προφητεύει θεοῦ;

ΙΩΝ.

ἡμεῖς τά γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,
οἳ πλησίον θάσσουσι τρίποδος, ὦ ξένε,
Δελφῶν ἀριστῆς, οὓς ἐκλήρωσεν πάλος.

ΞΟΥΘΟΣ.

καλῶς· ἔχω δὴ πάνθ' ὅσων ἐχρῄζομεν.
στείχοιμ' ἂν εἴσω· καὶ γὰρ, ὡς ἐγὼ κλύω,
χρηστήριον πέπτωκε τοῖς ἐπήλυσι
κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρᾳ

417. f. l. ἔχων sublata quae post ἐχρῄζομεν est distinctione.

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τῇδ', αἰσία γὰρ, θεοῦ λαβεῖν μαντεύματα.
σὺ δ' ἀμφὶ βωμοὺς, ὦ γύναι, δαφνηφόρους
λαβοῦσα κλῶνας εὐτέκνους εὔχου θεοῖς
χρησμούς μ' ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.

ΚΡΕΟΥΣΑ.

ἔσται τάδ' ἔσται. Λοξίας δ' ἐὰν θέλῃ
νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἁμαρτίας,
ἅπας μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος,
ὅσον δὲ χρήζει, θεὸς γάρ ἐστι, δέξομαι.

ΙΩΝ.

τί ποτε λόγοισιν ἡ ξένη πρὸς τὸν θεὸν
κρυπτοῖσιν ἀεὶ λοιδορουμένη αἰνίσσεται;
ἤτοι φιλοῦσά γ' ἧς ὕπερ μαντεύεται,
ἢ καί τι σιγῶσ' ὧν σιωπᾶσθαι χρεών;
ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι
μέλει προσήκει τ'; οὐδέν· ἀλλὰ χρυσέαις
πρόχοισιν ἐλθὼν εἰς ἀπορραντήρια
δρόσον καθήσω. νουθετητέος δέ μοι
Φοῖβος, τί πάσχει· παρθένους βίᾳ γαμῶν
προδίδωσι· παῖδας ἐκτεκνούμενος λάθρα
θνήσκοντας ἀμελεῖ. μὴ σύ γ'· ἀλλ' ἐπεὶ κρατεῖς,
ἀρετὰς δίωκε. καὶ γὰρ ὅστις ἂν βροτῶν
κακὸς πεφύκῃ, ζημιοῦσιν οἱ θεοί.
πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς
γράψαντας αὐτοὺς ἀνομίαν ὀφλισκάνειν;
εἰ δ', οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρήσυμαι,
δίκας βιαίων δώσετ' ἀνθρώποις γάμων,
σὺ καὶ Ποσειδῶν Ζεύς θ' ὃς οὐρανοῦ κρατεῖ,
ναοὺς τίνοντες ἀδικίας κενώσετε.
τὰς ἡδονὰς γὰρ τῆς προμηθίας πέρα
σπεύδοντες ἀδικεῖτ'. οὐκέτ' ἀνθρώπους κακοὺς
λέγειν δίκαιον, εἰ τὰ τῶν θεῶν κακὰ
μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

434. Codd. μέλει· προσήκει τ' οὐδας. Matth. προσήκοντ' οὐδέν; 437. V. πάσχων. Codd. recte πάσχει. 438. Matth. suppl. παῖδάς τ'. Frustra. 448. V. πάρος. Corr. Coningtonus.

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ΧΟΡΟΣ.

σὲ τὰν ὠδίνων λοχιᾶν
ἀνειλείθυιαν, ἐμὰν
Ἀθάναν ἱκετεύω,
Προμηθεῖ Τιτᾶνι λοχευ-
θεῖσαν κατ' ἀκροτάτας
κορυφᾶς Διός· ὦ πότνα Νίκα,
μόλε Πύθιον οἶκον,
Οὐλύμπου χρυσέων θαλάμων
πταμένα πρὸς ἀγυιὰς,
Φοιβήϊος ἔνθα γᾶς
μεσόμφαλος ἑστία
παρὰ χορευομένῳ τρίποδι
μαντεύματα κραίνει,
σὺ καὶ παῖς ἁ Λατογενὴς,
δύο θεαὶ δύο παρθένοι,
κασίγνηται σεμναὶ τοῦ Φοίβου.
ἱκετεύσατε δ', ὦ κόραι,
τὸ παλαιὸν Ἐρεχθέως
γένος εὐτεκνίας χρονίου καθαροῖς
μαντεύμασι κῦρσαι.
ὑπερβαλλούσας γὰρ ἔχει
θνατοῖς εὐδαιμονίας
ἀκίνητον ἀφορμὰν,
τέκνων οἷς ἂν καρποτρόφοι
λάμπωσιν ἐν θαλάμοις
πατρίοισι νεάνιδες ἧβαι,
διαδέκτορα πλοῦτον
ὡς ἔξοντες ἐκ πατέρων
ἑτέροις ἐπὶ τέκνοις·
ἀλκά τε γὰρ ἐν κακοῖς
σύν τ' εὐτυχίαις φίλον,
δορί τε γᾷ πατρίᾳ φέρει
σωτήριον ἀλκάν.
ἐμοὶ μὲν πλούτου τε πάρος
βασιλικῶν τ' εἶεν θαλάμων

479 omisi γ' cum Cod. Pal. 486. V. θαλάμων τ' εἶεν. Correxi e Cod. Pal.

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τροφαὶ κήδειοι κεδνῶν τέκνων
τὸν ἄπαιδα δ' ἀποστυγῶ
βίον, ᾧ τε δοκεῖ, ψέγω·
μετὰ δὲ πτεάνων μετρίων βιοτᾶς
εὔπαιδος ἐχοίμαν.
ὦ Πανὸς θακήματα καὶ
παραυλίζουσα πέτρα
μυχώδεσι Μακραῖς,
ἵνα χορεύς στείβουσι ποδοῖν
Ἀγραύλου κόραι τρίγονοι
στάδια χλοερὰ πρὸ Παλλάδος
ναῶν, συρίγγων
ὑπ' αἰόλας ἰαχᾶς,
† ὕμνων ὅταν αὐλίοις
συρίζῃς, ὦ Πάν,
τοῖσι σοῖς ἐν ἄντροις,
ἵνα τεκοῦσά τις παρθένος, ὦ μελέα,
βρέφος Φοίβῳ πτανοῖς ἐξώριζεν θοίναν
θηρσί τε φοινίαν δαῖτα, πικρῶν γάμων
ὕβριν. οὔτ' ἐπὶ κερκίσιν οὔτε λόγοις
φάτιν ἄϊον εὐτυχίας μετέχειν
θεόθεν τέκνα θνατοῖς.

ΙΩΝ.

πρόσπολοι γυναῖκες, αἳ τῶνδ' ἀμφὶ κρηπῖδας δόμων
θυοδόκων φρούρημ' ἔχουσαι δεσπότην φυλάσσετε,
ἐκλέλοιπ' ἤδη τὸν ἱρὸν τρίποδα καὶ χρηστήριον
Ξοῦθος, ἢ μίμνει κατ' οἶκον ἱστορῶν ἀπαιδίαν;

ΧΟΡΟΣ.

ἐν δόμοις ἔστ', ὦ ξέν'· οὔπω δῶμ' ὑπερβαίνει τόδε.
ὡς δ' ἐπ' ἐξόδοισιν ὄντος τῶνδ' ἀκούομεν πυλῶν
δοῦπον, ἐξιόντα τ' ἤδη δεσπότην ὁρᾶν πάρα.

ΞΟΥΘΟΣ.

ὦ τέκνον, χαῖρ'· ἡ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά μοι.

ΙΩΝ.

χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ δύ' ὄντ' εὖ πράξομεν.

500. f. l. ὑμνῶν.

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ΞΟΥΘΟΣ.

δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.

ΙΩΝ.

εὖ φρονεῖς μέν, ἤ σ' ἔμηνε θεοῦ τις, ὦ ξένε, βλαβη;

ΞΟΥΘΟΣ.

οὐ φρονῶ, τὰ φίλταθ' εὑρὼν εἰ φιλεῖν ἐφίεμαι;

ΙΩΝ.

παῦε, μὴ ψαύσας τὰ τοῦ θεοῦ στέμματα ῥήξῃς χερί.

ΞΟΥΘΟΣ.

ἅψομαι, κοὐ ῥυσιάζω, τἀμὰ δ' εὑρίσκω φίλα.

ΙΩΝ.

οὐκ ἀπαλλάξει, πρὶν εἴσω τόξα πνευμόνων λαβεῖν;

ΞΟΥΘΟΣ.

ὡς τί δὴ φεύγεις με, σαυτοῦ γνωρίσας τὰ φίλτατα;

ΙΩΝ.

οὐ φιλῶ φρενοῦν ἀμούσους καὶ μεμηνότας ξένους.

ΞΟΥΘΟΣ.

κτεῖνε καὶ πίμπρη· πατρὸς γὰρ, ἢν κτάνῃς, ἔσει φονεύς.

ΙΩΝ.

ποῦ δέ μοι πατὴρ σύ; ταῦτ' οὖν οὐ γέλως κλύειν ἐμοί;

ΞΟΥΘΟΣ.

οὔ· τρέχων ὁ μῦθος ἄν σοι τἀμὰ σημήνειεν ἄν.

ΙΩΝ.

καὶ τί μυι λέξεις;

ΞΟΥΘΟΣ.

πατὴρ σός εἰμι καὶ σὺ παῖς ἐμός.

ΙΩΝ.

τίς λέγει τάδ';

ΞΟΥΘΟΣ.

ὅς σ' ἔθρεψεν ὄντα Λοξίας ἐμόν.

ΙΩΝ.

μαρτυρεῖς σαυτῷ.

ΞΟΥΘΟΣ.

τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.

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ΙΩΝ.

ἐσφάλης αἴνιγμ' ἀκούσας.

ΞΟΥΘΟΣ.

οὐκ ἄρ' ὀρθ' ἀκούομεν;

ΙΩΝ.

ὁ δὲ λόγος τίς ἐστὶ Φοίβου;

ΞΟΥΘΟΣ.

τὸν συναντήσαντά μοι

ΙΩΝ.

τίνα συνάντησιν;

ΞΟΥΘΟΣ.

δόμων τῶνδ' ἐξιόντι τοῦ θεοῦ

ΙΩΝ.

συμφορᾶς τίνος κυρῆσαι;

ΞΟΥΘΟΣ.

παῖδ' ἐμὸν πεφυκέναι.

ΙΩΝ.

σὸν γεγῶτ', ἢ δῶρον ἄλλως;

ΞΟΥΘΟΣ.

δῶρον, ὄντα δ' ἐξ ἐμοῦ.

ΙΩΝ.

πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν;

ΞΟΥΘΟΣ.

οὐκ ἄλλῳ, τέκνον.

ΙΩΝ.

ἡ τύχη πόθεν ποθ' ἥκει;

ΞΟΥΘΟΣ.

δύο μίαν θαυμάζομεν.

ΙΩΝ.

ἐκ τίνος δέ σοι πέφυκα μητρός;

ΞΟΥΘΟΣ.

οὐκ ἔχω φράσαι.

537. Forsan ἄλλως Xutho dandum. 540. V. ἔα· Corr. Hermannus.

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ΙΩΝ.

οὐδὲ Φοῖβος εἶπε;

ΞΟΥΘΟΣ.

τερφθεὶς τοῦτο, κεῖν' οὐκ ἠρόμην.

ΙΩΝ.

γῆς ἄρ' ἐκπέφυκα μητρός.

ΞΟΥΘΟΣ.

οὐ πέδον τίκτει τέκνα.

ΙΩΝ.

πῶς ἂν οὖν εἴην σός;

ΞΟΥΘΟΣ.

οὐκ οἶδ', ἀναφέρω δ' ἐς τὸν θεόν.

ΙΩΝ.

φέρε λόγων ἁψώμεθ' ἄλλων.

ΞΟΥΘΟΣ.

ταῦτ' ἄμεινον, ὦ τέκνον.

ΙΩΝ.

ἦλθες ἐς νόθον τι λέκτρον;

ΞΟΥΘΟΣ.

μωρίᾳ γε τοῦ νέου.

ΙΩΝ.

πρὶν κόρην λαβεῖν Ἐρεχθέως;

ΞΟΥΘΟΣ.

οὐ γὰρ ὕστερόν γ' ἔτι.

ΙΩΝ.

ἆρα δῆτ' ἐκεῖ μ' ἔφυσας;

ΞΟΥΘΟΣ.

τῷ χρόνῳ γε συντρέχει.

ΙΩΝ.

κἆτα πῶς ἀφικόμεσθα δεῦρο;

ΞΟΥΘΟΣ.

ταῦτ' ἀμηχανῶ.

ΙΩΝ.

διὰ μακρᾶς ἐλθὼν κελεύθου;

ΞΟΥΘΟΣ.

τοῦτο κἄμ' ἀπαιολᾷ.

546. V. γέ πω. Corr. Cobetus.

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ΙΩΝ.

Πυθίαν δ' ἦλθες πέτραν πρίν;

ΞΟΥΘΟΣ.

ἐς φανάς γε Βακχίου. 550

ΙΩΝ.

προξένων δ' ἔν του κατέσχες;

ΞΟΥΘΟΣ.

ὅς με Δελφίσιν κόραις

ΙΩΝ.

ἐθιάσευσ', ἢ πῶς τάδ' αὐδᾷς;

ΞΟΥΘΟΣ.

Μαινάσιν γε Βακχίου.

ΙΩΝ.

ἔμφρον', ἢ κάτοινον ὄντα;

ΞΟΥΘΟΣ.

Βακχίου πρὸς ἡδοναῖς.

ΙΩΝ.

τοῦτ' ἐκεῖν'· ἵν' ἐσπάρημεν —

ΞΟΥΘΟΣ.

ὁ πότμος ἐξηῦρεν, τέκνον.

ΙΩΝ.

πῶς δ' ἀφικόμεσθα ναούς;

ΞΟΥΘΟΣ.

ἔκβολον κόρης ἴσως. 555

ΙΩΝ.

ἐκπεφεύγαμεν τὸ δοῦλον.

ΞΟΥΘΟΣ.

πατέρα νῦν δέχου, τέκνον.

ΙΩΝ.

τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.

ΞΟΥΘΟΣ.

εὖ φρονεῖς ἄρα.

551. V. *ἐν τῷ*. Corr. L. Dindorfius.

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ΙΩΝ.

καὶ τί βουλόμεσθά γ' ἄλλο

ΞΟΥΘΟΣ.

νῦν ὁρᾷς ἃ χρή σ' ὁρᾶν.

ΙΩΝ.

ἦ Διὸς παιδὸς γενέσθαι παῖς·

ΞΟΥΘΟΣ.

ὃ δὴ σοὶ γίγνεται.

ΙΩΝ.

ἦ θίγω δῆθ' οἵ μ' ἔφυσαν;

ΞΟΥΘΟΣ.

πιθόμενός γε τῷ θεῷ.

ΙΩΝ.

χαῖρέ μοι, πάτερ,

ΞΟΥΘΟΣ.

φίλον γε φθέγμ' ἐδεξάμην τόδε.

ΙΩΝ.

ἡμέρα θ' ἡ νῦν παροῦσα.

ΞΟΥΘΟΣ.

μακάριόν γ' ἔθηκέ με.

ΙΩΝ.

ὦ φίλη μῆτερ, πότ' ἆρα καὶ σὸν ὄψομαι δέμας;
νῦν ποθῶ σε μᾶλλον ἢ πρίν, ἥτις εἶ ποτ', εἰσιδεῖν.
ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδὲν ἂν δυναίμεθα.

ΧΟΡΟΣ.

κοιναὶ μὲν ἡμῖν δωμάτων εὐπραξίαι·
ὅμως δὲ καὶ δέσποιναν ἐς τέκν' εὐτυχεῖν
ἐβουλόμην ἂν τούς τ' Ἐρεχθέως δόμους.

ΞΟΥΘΟΣ.

ὦ τέκνον, ἐς μὲν σὴν ἀνεύρεσιν θεὸς
ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σὲ,
σύ τ' αὖ τὰ φίλταθ' ηὗρες, οὐκ εἰδὼς πάρος.
ὃ δ' ᾔξας ὀρθῶς τοῦτο κἄμ' ἔχει πόθος,
ὅπως σύ τ', ὦ παῖ, μητέρ' εὑρήσεις σέθεν,

559. V. ὃ σοί γε. Codd. ἦ σοί γε.

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ἐγὼ Θ' ὁποίας μοι γυναικὸς ἐξέφυς.
χρόνῳ δὲ δόντες ταῦτ' ἴσως εὕροιμεν ἄν.
ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν
ἐς τὰς Ἀθήνας στεῖχε κοινόφρων πατρὶ,
οὗ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρὸς,
πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν
δυοῖν κεκλήσει δυσγενὴς πένης θ' ἅμα,
ἀλλ' εὐγενής τε καὶ πολυκτήμων βίου.
σιγᾷς; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις,
ἐς φροντίδας τ' ἀπῆλθες, ἐκ δὲ χαρμονῆς
πάλιν μετεστὰς δεῖμα προσβάλλεις πατρί;

ΙΩΝ.

οὐ ταυτὸν εἶδος φαίνεται τῶν πραγμάτων
πρόσωθεν ὄντων ἐγγύθεν θ' ὁρωμένων.
ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι,
πατέρα σ' ἀνευρών· ὧν δὲ γιγνώσκω, πάτερ,
ἄκουσον. εἶναί φασι τὰς αὐτόχθονας
κλεινὰς Ἀθήνας οὐκ ἐπείσακτον γένος,
ἵν' ἐσπεσοῦμαι δύο νόσω κεκτημένος,
πατρός τ' ἐπακτοῦ καὐτὸς ὢν νοθαγενής.
καὶ τοῦτ' ἔχων τοὔνειδος, ἀσθενὴς μὲν ὤν,
* * * μηδὲν κοὐδένων κεκλήσομαι·
ἦν δ' ἐς τὸ πρῶτον πόλεος ὁρμηθεὶς ζυγὸν
ζητῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὕπο
μισησόμεσθα· λυπρὰ γὰρ τὰ κρείσσονα·
ὅσοι δὲ χρηστοὶ δυνάμενοί τ' εἶναι σοφοὶ
σιγῶσι κοὐ σπεύδουσιν ἐς τὰ πράγματα,
γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι
οὐχ ἡσυχάζων ἐν πόλει φόβου πλέᾳ.
τῶν δ' αὖ † λογίων τε χρωμένων τε τῇ πόλει
ἐς ἀξίωμα βὰς, πλέον φρουρήσομαι
ψήφοισιν. οὕτω γὰρ τάδ', ὦ πάτερ, φιλεῖ·
οἳ τὰς πόλεις ἔχουσι κἀξιώματα
τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.
ἐλθὼν δ' ἐς οἶκον ἀλλότριον ἔπηλυς ὤν,

583. V. δ'. Corr. G. Dind. 588. V. περὶ. 601. f. l. φόγου vel φθόνου. 602. f. l. σοφῶν. 605. Sic Codd. Vulgo οἳ — ἔχοντες ἀξίωμά τε. f. l. ἔχουσιν ἀξιώματος.

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γυναῖκά θ' ὡς ἄτεκνον, ἣ κοινυμένη
τὰς συμφορὰς σοι πρόσθεν, ἀπολαχοῦσα νῦν
αὐτὴ καθ' αὑτὴν τὴν τύχην οἴσει πικρῶς,
πῶς οὐχ ὑπ' αὐτῆς εἰκότως μισήσομαι,
ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδὸς,
ἡ δ' οὖσ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾷ πικρῶς,
κᾆτ' ἢ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπῃς,
ἢ τἀμὰ τιμῶν δῶμα συγχέας ἔχῃς;
ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων
γυναῖκες ηὗρον ἀνδράσιν διαφθοράς.
ἄλλως τε τὴν σὴν ἄλυχον οἰκτείρω, πάτερ,
ἄπαιδα γηράσκουσαν· οὐ γὰρ ἀξία
πατέρων ἀπ' ἐσθλῶν οὖσ' ἀπαιδία νοσεῖν.
τυραννίδος δὲ τῆς μάτην αἰνουμένης
τὸ μὲν πρόσωπον ἡδύ, τἀν δόμοισι δὲ
λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχὴς,
ὅστις δεδοικὼς καὶ παραβλέπων βίαν
αἰῶνα τείνει; δημότης δ' ἂν εὐτυχὴς
ζῇν ἂν θέλοιμι μᾶλλον ἢ τύραννος ὤν,
ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,
ἐσθλοὺς δὲ μισεῖ κατθανεῖν φοβούμενος.
εἴποις ἂν ὡς ὁ χρυσὸς ἐκνικᾷ τάδε,
πλουτεῖν τε τερπνόν· οὐ φιλῶ ψόγους κλύειν
ἐν χερσὶ σώζων ὄλβον οὐδ' ἔχειν πόνους.
εἴη δ' ἔμοιγε μέτρια μὴ λυπουμένῳ.
ἃ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ·
τὴν φιλτάτην μὲν πρῶτον ἀνθρώπῳ σχολὴν
ὄχλον τε μέτριον· οὐδέ μ' ἐξέπλησσ' ὁδοῦ
πονηρὸς οὐδείς, κεῖνο δ' οὐκ ἀνασχετὸν
εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν.
θεῶν δ' ἐν εὐχαῖς ἢ λόγοισιν ἦ βροτῶν,
ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.
καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦκον ξένοι,
ὥσθ' ἡδὺς ἀεὶ καινὸς ὢν καινοῖσιν ἦν.
ὃ δ' εὐκτὸν ἀνθρώποισι, κἂν ἄκουσιν ᾖ,
δίκαιον εἶναί μ' ὁ νόμος ἡ φύσις θ' ἅμα

624. V. περιβλέπων. Codd. παραβλέπων, quod probat G. Dindorf. 634. V. ἀνθρώπων. 635. V. ἐξέπληξ'.

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παρεῖχε τῷ θεῷ. ταῦτα συννοούμενος
κρείσσω νομίζω τἀνθάδ' ἢ τἀκεῖ, πάτερ.
ἔα δέ μ' αὐτοῦ ζῆν· ἴση γὰρ ἡ χάρις,
μεγάλοισι χαίρειν σμικρά θ' ἡδέως ἔχειν.

ΧΟΡΟΣ

καλῶς ἔλεξας, εἴπερ οὓς ἐγὼ φιλῶ
ἐν τοῖσι σοῖσιν εὐτυχήσουσιν λόγοις.

ΞΟΥΘΟΣ

παῦσαι λόγων τῶνδ', εὐτυχεῖν δ' ἐπίστασο·
θέλω γὰρ υἱέρ σ' ἡὗρον ἄρξασθαι, τέκνον,
κοινῆς τραπέζης δαῖτα πρὸς κοινὴν πεσών,
θῦσαί θ' ἃ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.
καὶ νῦν μὲν ὡς δὴ ξένον ἄγων σ' ἐφέστιον
δείπνοισι τέρψω. τῆς δ' Ἀθηναίων χθονὸς
ἄξω θεατὴν δῆθεν, ὡς οὐκ ὄντ' ἐμόν.
καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι
λυπεῖν ἄτεκνον οὖσαν αὐτὸς εὐτυχῶν.
χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι
δάμαρτ' ἐᾶν σε σκῆπτρα τἄμ' ἔχειν χθονός.
Ἴωνα δ' ὀνομάζω σε, τῇ τύχῃ πρέπον,
ὀθούνεκ' ἀδύτων ἐξιόντι μοι θεοῦ
ἴχνος συνῆψας πρῶτος. ἀλλὰ τῶν φίλων
πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἡδονῇ
πρόσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν.
ὑμῖν δὲ σιγᾶν, δμωίδες, λέγω τάδε,
ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμήν.

ΙΩΝ.

στείχοιμ' ἄν· ἓν δὲ τῆς τύχης ἄπεστί μοι·
εἰ μὴ γὰρ ἥτις μ' ἔτεκεν εὑρήσω, πάτερ,
ἀβίωτον ἡμῖν· εἰ δ' ἐπεύξασθαι χρεών,
ἐκ τῶν Ἀθηνῶν μ' ἡ τεκοῦσ' εἴη γυνή,
ὥς μοι γένηται μητρόθεν παρρησία.
καθαρὰν γὰρ ἦν τις ἐς πόλιν πέσῃ ξένος,
κἂν τοῖς λόγοισιν ἀστὸς ᾖ, τό γε στόμα
δοῦλον πέπαται κοὐκ ἔχει παρρησίαν.

ΧΟΡΟΣ.

ὁρῶ δάκρυα καὶ πενθίμους

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[ἄλλας γε] στεναγμάτων εἰσβολὰς,
ὅταν ἐμὰ τύραννος εὐπαιδίαν
πόσιν ἔχοντ' εἰδῇ,
αὐτὴ δ' ἄπαις ᾖ καὶ λελειμμένη τέκνων.
τίν', ὦ παῖ προμάντι Λατοῦς ἔχρησας ὑμνῳδίαν;
πόθεν ὁ παῖς ὅδ' ἀμφὶ ναοὺς σέθεν
τρόφιμος ἐξέβα, γυναικῶν τίνος;
οὐ γάρ με σαίνει θέσφατα,
μή τιν' ἔχῃ δόλον.
δειμαίνω συμφορὰν
ἐφ' ὅ ποτε βάσεται.
ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι,
†τῳδί ποτ' εὔφημα.
ἔχει δόμον τύχαν θ' ὁ παῖς
ἄλλων τραφεὶς ἐξ αἱμάτων.
τίς οὐ τάδε ξυνοίσεται;
φίλαι, πότερ' ἐμᾷ δεσποίνᾳ
τάδε τορῶς ἐς οὓς γεγωνήσομεν,
πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπίδων
μέτοχος ἦν τλάμων;
νὺν δ' ἡ μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ,
πολιὸν εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων.
μέλεος, ὃς θυραῖος ἐλθὼν δόμους
μέγαν ἐς ὄλβον οὐκ ἴσωσεν τύχας.
ὄλοιτ' ὄλοιθ' ὁ πότνιαν
ἐξαπαφὼν ἐμάν·
καὶ θεοῖσιν μὴ τύχοι
καλλίφλογα πέλανον ἐπὶ
πυρὶ καθαγνίσας· τὸ δ' ἐμὸν εἴσεται
τυραννίδος φίλα
* * *
* * *
ἤδη πέλας δείπνων κυρεῖ
παῖς καὶ πατὴρ νέος νέων.
ἰὼ δειράδες Παρνασοῦ πέτρας

679. V. ἴδῃ. Corr. Nauckius. 689. f. l. ἐκβάσεται. 692. V. δόλον. 693. Pal. ἐξ. Caett. ἀφ'. Cf. v. 712, δείπνων. 695. Metrum postulat ποτνία. 700. f. l. ἀτιστὰς. 702. V. ἔσωσεν. Corr. Wakefield. 710. V. lacuna post εἴσεται. 714. V. ἵνα τε.

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Ἐρεχθεὺς ἄναξ.

ΚΡΕΟΥΣΑ.

ὦ πρέσβυ παιδαγώγ' Ἐρεχθέως πατρὸς
τοὐμοῦ ποτ' ὄντος, ἡνίκ' ἦν ἔτ' ἐν φάει,
ἔπαιρε σαυτὸν πρὸς θεοῦ χρηστήρια.
ὥς μοι συνησθῇς, εἴ τι Λοξίας ἄναξ
θέσπισμα παίδων εἰς γονὰς ἐφθέγξατο·
σὺν τοῖς φίλοις γὰρ ἡδὺ μὲν πράσσειν καλῶς,
ὃ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακόν.
ἐς ὄμματ' εὔνου φωτὸς ἐμβλέψαι γλυκύ.
ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ' ἐμόν ποτε,
δέσποιν' ὅμως οὖσ' ἀντικηδεύω πατρός.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων
ἤθη φυλάσσεις κοὐ καταισχύνασ' ἔχεις
τοῦ σοῦ παλαιοὺς ἐκ γένους αὐτόχθονας.
ἕλχ' ἕλκε πρὸς μέλαθρα καὶ κόμιζέ με.
αἰπεῖν' ἐμοὶ μαντεῖα· τοῦ γήρως δέ μοι
συνεκπονοῦσα κῶλον ἰατρὸς γενοῦ.

ΚΡΕΟΥΣΑ.

ἵπου νυν· ἴχνος δ' ἐκφύλασσ' ὅπου τίθης.

ΠΑΙΔΑΓΩΓΟΣ.

[ἰδού·]
τὸ τοῦ ποδὸς μὲν βραδὺ, τὸ τοῦ δὲ νοῦ ταχύ.

722. Vulgo desunt lacunae indicia. 737. V. τοὺς σοὺς — ἐκγόνους. Correxit Bothius. 739. Codd. αἰπεινὰ δέ μοι. Edd. post Valck. τοι.

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ΚΡΕΟΥΣΑ.

βάκτρῳ δ' ἐρείδου περιφερῆ στίβον χθονός.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ τοῦτο τυφλὸν, ὅταν ἐγὼ βλέπω βραχύ.

ΚΡΕΟΥΣΑ.

ὀρθῶς ἔλεξας· ἀλλὰ μὴ πάρες κόπῳ.

ΠΑΙΔΑΓΩΓΟΣ.

οὔκουν ἑκών γε, τοῦ δ' ἀπόντος οὐ κρατῶ.

ΚΡΕΟΥΣΑ.

γυναῖκες, ἱστῶν τῶν ἐμῶν καὶ κερκίδος
δούλευμα πιστὸν, τίνα τύχην λαβὼν πόσις
βέβηκε παίδων ὧνπερ οὕνεχ' ἥκομεν
σημήνατ'· εἰ γὰρ ἀγαθά μοι μηνύσετε,
οὐκ εἰς ἀπίστους δεσπότας βαλεῖς χαράν.

ΧΟΡΟΣ.

ἰὼ δαῖμον.

ΠΑΙΔΑΓΩΓΟΣ.

τὸ φροίμιον μὲν τῶν λόγων οὐκ εὐτυχές.

ΧΟΡΟΣ.

ἰὼ τλᾶμον.

ΠΑΙΔΑΓΩΓΟΣ.

ἀλλ' ἦ τι θεσφάτοισι δεσποτῶν νοσῶ;

ΧΟΡΟΣ.

εἶεν· τί δρῶμεν θάνατος ὢν κεῖται πέρι;

ΚΡΕΟΥΣΑ.

τίς ἥδε μοῦσα, χὠ φόβος τίνων πέρι;

ΧΟΡΟΣ.

εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν;

ΚΡΕΟΥΣΑ.

εἴφ'· ὡς ἔχεις γε συμφοράν τιν' εἰς ἐμέ.

ΧΟΡΟΣ.

εἰρήσεταί τοι, κεἰ θανεῖν μέλλω διπλῆ.
οὐκ ἔστι σοι, δέσποιν', ἐπ' ἀγκάλαις λαβεῖν
τέκν', οὐδὲ μαστῷ σῷ προσαρμόσαι ποτέ.

ΠΑΙΔΑΓΩΓΟΣ.

ὤμοι θάνοιμι,
θύγατερ.

743. f. l. περιφερεῖ, στείβων χθονά. 762. Edd. ποτέ e conj. Jacobs. Codd. τάδε. f. l. τὰ σά. 763. V. *KP. ὤμοι Θ. Π. θύγ.* Corr. L. Dind.

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ΚΡΕΟΥΣΑ.

ὦ τάλαιν'
ἐγὼ συμφορᾶς.
ἔλαβον, ἔπαθον ἄχος ἄβιον, ὦ τάλαι.

ΠΑΙΔΑΓΩΓΟΣ.

δυοιχόμεσθα, τέκνον.

ΚΡΕΟΥΣΑ.

αἰαῖ αἰαῖ.
διανταῖος ἔτυπεν ὀδύνα με πνευμόνων τῶνδ' ἔσω.

ΠΑΙΔΑΓΩΓΟΣ.

μήπω στενάξῃς.

ΚΡΕΟΥΣΑ.

ἀλλὰ πάρεισι γόοι.

ΠΑΙΔΑΓΩΓΟΣ.

πρὶν ἂν μάθωμεν

ΚΡΕΟΥΣΑ.

ἀγγελίαν τίνα μοι:

ΠΑΙΔΑΓΩΓΟΣ.

εἰ ταὐτὰ πράσσων δεσπότης τῆς συμφορᾶς
κοινωνός ἐστιν, ἢ μόνη σὺ δυστυχεῖς.

ΧΟΡΟΣ.

κείνῳ μὲν, ὦ γεραιὲ, παῖδα Λοξίας
ἔδωκεν, ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχα.

ΚΡΕΟΥΣΑ.

τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες ἔλακες ἄχος ἐμοὶ
στένειν.

ΠΑΙΔΑΓΩΓΟΣ.

πότερα δὲ φῦναι δεῖ γυναικὸς ἔκ τινος
τὸν παῖδ' ὃν εἶπας, ἢ γεγῶτ' ἐθέσπισεν;

ΧΟΡΟΣ.

ἤδη πεφυκότ' ἐκτελῆ νεανίαν
δίδωσιν αὐτῷ Λοξίας· παρῆν δ' ἐγώ.

ΚΡΕΟΥΣΑ.

πῶς φῄς; ἄφατον ἄφατον ἀναύδητον λόγον ἐμοὶ
θροεῖς.

ΠΑΙΔΑΓΩΓΟΣ.

κἄμοιγε. πῶς δ' ὁ χρησμὸς ἐκπεραίνεται;
σαφέστερόν μοι φράζε, χὤστις ἔσθ' ὁ παῖς.

764. V. συμφορὰς. Codd. συμφορᾶς. 784. f. l. ἄφραστον.

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ΧΟΡΟΣ.

ὅτῳ ξυναντήσειεν ἐκ θεοῦ συθεὶς
πρώτῳ πόσις σὸς, παῖδ' ἔδωκ' αὐτῷ θεός.

ΚΡΕΟΥΣΑ.

ὀτοτοτοῖ, τοτοῖ. τὸν ἐμὸν ἄτεκνον ἄτεκ-
νον ἔλαβον ἄρα βίοτον, ἐν ἐρημίᾳ δ'
ὀρφανοὺς δόμους οἰκήσω.

ΠΑΙΔΑΓΩΓΟΣ.

τίς οὖν ἐχρήσθη; τῷ συνῆψ' ἴχνος ποδὸς
πόσις ταλαίνης; πῶς δὲ ποῦ νιν εἰσιδών;

ΧΟΡΟΣ.

οἶσθ', ὦ φίλη δέσποινα, τὸν νεανίαν
ὃς τόνδ' ἔσαιρε ναόν; οὑτός ἐσθ' ὁ παῖς.

ΚΡΕΟΥΣΑ.

ἀν' ὑγρὸν ἀμπταίην αἰθέρα πόρσω γαί-
ας Ἑλλανίας, ἀστέρας ἑσπέρους,
οἷον οἷον ἄλγος ἔπαθον.

ΠΑΙΔΑΓΩΓΟΣ.

ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατὴρ
οἶσθ', ἢ σιωπῇ τοῦτ' ἀκύρωτον μένει;

ΧΟΡΟΣ.

Ἴων', ἐπείπερ πρῶτος ἥντησεν πατρί.

ΠΑΙΔΑΓΩΓΟΣ.

μητρὸς δὲ ποίας ἐστίν;

ΧΟΡΟΣ.

οὐκ ἔχω φράσαι.
φροῦδος δ', ἵν' εἰδῇς πάντα τἀπ' ἐμοῦ, γέρον,
παιδὸς προθύσων ξένια καὶ γενέθλια,
σκηνὰς ἐς ἱρὰς τῆσδε λαθραίως πόσις,
κοινῇ ξυνάψων δαῖτα παιδὶ τῷ νέῳ.

ΠΑΙΔΑΓΩΓΟΣ.

δέσποινα, προδεδόμεσθα, σὺν γάρ σοι νοσῶ,
τοῦ σοῦ πρὸς ἀνδρὸς, καὶ μεμηχανημένως
ὑβριζόμεσθα, δωμάτων τ' Ἐρεχθέως
ἐκβαλλόμεσθα. καὶ σὸν οὐ στυγῶν πόσιν
λέγω, σὲ μέντοι μᾶλλον ἢ κεῖνον φιλῶν,
ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν

789. V. τὸ δ' ἐμὸν. 790. V. ἔλαβεν et post Herm. bis.

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καὶ δῶμα. καὶ σὴν παραλαβὼν παγκληρίαν.
ἄλλης γυναικὸς παῖδας ἐκμαρτυρούμενος
λάθρα πέφηνεν· ὡς λάθρα δ', ἐγὼ φράσω·
ἐπεί σ' ἄτεκνον ᾔσθετ', οὐκ ἔστεργέ σοι
ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέρειν.
λαβὼν δὲ δοῦλα λέκτρα νυμφεύσας λάθρα
τὸν παῖδ' ἔφυσεν. ἐξενωμένον δέ τῳ
Δελφῶν δίδωσιν ἐκτρέφειν· ὁ δ' ἐν θεοῦ
δόμοισιν ἄφετος, ὡς λάθοι, παιδεύεται.
νεανίαν δ' ὡς ᾔσθετ' ἐκτεθραμμένον,
ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.
κᾆθ' ὁ θεὸς οὐκ ἐψεύσατ'. ὅδε δ' ἐψεύσατο,
πάλαι τρέφων τὸν παῖδα. κἄπλεκεν πλοκὰς
τοιάσδ'· ἁλοὺς μὲν ἀνέφερ' εἰς τὸν δαίμονα,
λαθὼν δὲ καὶ τὸν χρόνον ἀμύνεσθαι θέλων,
τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς.
καινὸν δὲ τοὔνομ', ἀνὰ χρόνον πεπλασμένον,
Ἴων, ἰόντι δῆθεν ὅτι συνήντετο.

ΧΟΡΟΣ.

οἴμοι, κακούργους ἄνδρας ὡς ἀεὶ στυγῶ,
οἳ συντιθέντες τἄδικ' εἶτα μηχαναῖς
κοσμοῦσι. φαῦλον χρηστὸν ἂν λαβεῖν φίλον
θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ τῶνδ' ἁπάντων ἔσχατον πείσει κακὸν,
ἀμήτορ', ἀναρίθμητον, ἐκ δούλης τινὸς
γυναικὸς, ἐς σὸν δῶμα δεσπότην ἄγειν.
ἁπλοῦν ἂν ἦν γὰρ τὸ κακὸν, εἰ παρ' εὐγενοῦς
μητρὸς, πιθών σε, σὴν λέγων ἀπαιδίαν,
ἐσῴκισ' οἴκους· εἰ δὲ σοὶ τόδ' ἦν πικρὸν,
τῶν Αἰόλου νιν χρῆν ὀρεχθῆναι γάμων.
ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν·
ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλῳ τινὶ
ἢ φαρμάκοισι σὸν κατακτεῖναι πόσιν
καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων μολεῖν.
εἰ γάρ συ φείσεις τοῦδ', ἀπαλλάξει βίου·

828. V. ἐλθὼν. Corr. Musg. 832. V. continuatur sermo Paedagogo. Corr. Herm. 847. V. εἰ γάρ γ' ὑφήσεις.

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[δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντοιν στέγος,
ἦ θάτερον δεῖ δυστυχεῖν ἢ θάτερον.]
ἐγὼ μὲν οὖν σοι καὶ συνεκπονεῖν θέλω,
καὶ συμφονεύειν παῖδ' ἐπεισελθὼν δόμοις
οὗ δαῖθ' ὁπλίζει, καὶ τροφεῖα δεσπόταις
ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.
ἓν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει,
τοὔνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
οὐδεὶς κακίων δοῦλος, ὅστις ἐσθλὸς ἦ.

ΧΟΡΟΣ.

κἀγώ, φίλη δέσποινα, συμφορὰν θέλω
κοινουμένη τήνδ' ἢ θανεῖν ἢ ζῆν καλῶς.

ΚΡΕΟΥΣΑ.

ὦ ψυχά, πῶς σιγάσω;
πῶς δὲ σκοτίας ἀναφήνω
εὐνάς, αἰδοῦς δ' ἀπολειφθῶ;
τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι;
πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς;
οὗ πόσις ἡμῶν προδότης γέγονεν;
στέρομαι δ' οἴκων, στέρομαι παίδων,
φροῦδαι δ' ἐλπίδες, ἃς διαθέσθαι
χρῄζουσα καλῶς οὐκ ἐδυνάσθην
σιγῶσα γάμους,
σιγῶσα τόκους πολυκλαύτους.
ἀλλ' οὐ τὸ Διὸς πολύαστρον ἕδος
καὶ τὰν ἐπ' ἐμοῖς σκοπέλοισι θεὰν
λίμνης τ' ἐνύδρου Τριτωνιάδος
πότνιαν ἀκτὰν,
οὐκέτι κρύψω λέχος, ὡς στέρνων
ἀπονησαμένη ῥᾴων ἔσομαι.
στάζουσι κόραι δακρύοισιν ἐμαὶ,
ψυχὰ δ' ἀλγεῖ, κακοβουλευθεῖσ'
ἐκ τ' ἀνθρώπων ἔκ τ' ἀθανάτων,
οὓς ἀποδείξω
λέκτρων προδότας ἀχαρίστους.
ὦ τᾶς ἐπταφθόγγου μέλπων

848—9. V. sine uncinis. 864. V. οὐ. Corr. Dobreus. 877. Rectius κακοβουληθεῖσ'.

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ἐγὼ Θ' ὁποίας μοι γυναικὸς ἐξέφυς.
χρόνῳ δὲ δόντες ταῦτ' ἴσως εὕροιμεν ἄν.
ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν
ἐς τὰς Ἀθήνας στεῖχε κοινόφρων πατρὶ,
οὗ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρὸς,
πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν
δυοῖν κεκλήσει δυσγενὴς πένης Θ' ἅμα,
ἀλλ' εὐγενής τε καὶ πολυκτήμων βίου.
σιγᾷς; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις,
ἐς φροντίδας τ' ἀπῆλθες, ἐκ δὲ χαρμονῆς
πάλιν μεταστὰς δεῖμα προσβάλλεις πατρί;

ΙΩΝ.

οὐ ταυτὸν εἶδος φαίνεται τῶν πραγμάτων
πρόσωθεν ὄντων ἐγγύθεν Θ' ὁρωμένων.
ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι,
πατέρα σ' ἀνευρών· ὧν δὲ γιγνώσκω, πάτερ,
ἄκουσον. εἶναί φασι τὰς αὐτόχθονας
κλεινὰς Ἀθήνας οὐκ ἐπείσακτον γένος,
ἵν' ἐσπεσοῦμαι δύο νόσω κεκτημένος,
πατρός τ' ἐπακτοῦ καὐτὸς ὢν νοθαγενής.
καὶ τοῦτ' ἔχων τοὔνειδος, ἀσθενὴς μὲν ὤν,
* * * μηδὲν κοὐδένων κεκλήσομαι·
ἦν δ' ἐς τὸ πρῶτον πόλεος ὁρμηθεὶς ζυγὸν
ζητῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὕπο
μισησόμεσθα· λυπρὰ γὰρ τὰ κρείσσονα·
ὅσοι δὲ χρηστοὶ δυνάμενοί τ' εἶναι σοφοὶ
σιγῶσι κοὐ σπεύδουσιν ἐς τὰ πράγματα,
γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι
οὐχ ἡσυχάζων ἐν πόλει φόβου πλέᾳ.
τῶν δ' αὖ † λογίων τε χρωμένων τε τῇ πόλει
ἐς ἀξίωμα βὰς, πλέον φρουρήσομαι
ψήφοισιν. οὕτω γὰρ τάδ', ὦ πάτερ, φιλεῖ·
οἳ τὰς πόλεις ἔχουσι κἀξιώματα
τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.
ἐλθὼν δ' ἐς οἶκον ἀλλότριον ἔπηλυς ὤν,

583. V. δ'. Corr. G. Dind. 588. V. περὶ. 601. f. l. ψόγου vel φθόνου. 602. f. l. σοφῶν. 605. Sic Codd. Vulgo οἳ — ἔχοντες ἀξίωμά τε. f. l. ἔχουσιν ἀξιώματος.

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γυναῖκά θ' ὡς ἄτεκνον, ἣ κοινυμένη
τὰς συμφορὰς σοι πρόσθεν, ἀπολαχοῦσα νῦν
αὐτὴ καθ' αὑτὴν τὴν τύχην οἴσει πικρῶς,
πῶς οὐχ ὑπ' αὐτῆς εἰκότως μισήσομαι,
ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδὸς,
ἡ δ' οὖσ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾷ πικρῶς,
κᾆτ' ἢ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπῃς,
ἢ τἀμὰ τιμῶν δῶμα συγχέας ἔχῃς;
ὅσας σφαγὰς δὴ φαρμάκων τε θανασίμων
γυναῖκες ηὗρον ἀνδράσιν διαφθοράς.
ἄλλως τε τὴν σὴν ἄλυχον οἰκτείρω, πάτερ,
ἄπαιδα γηράσκουσαν· οὐ γὰρ ἀξία
πατέρων ἀπ' ἐσθλῶν οὖσ' ἀπαιδίᾳ νοσεῖν.
τυραννίδος δὲ τῆς μάτην αἰνουμένης
τὸ μὲν πρόσωπον ἡδύ, τἂν δόμοισι δὲ
λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχὴς,
ὅστις δεδοικὼς καὶ παραβλέπων βίαν
αἰῶνα τείνει; δημότης δ' ἂν εὐτυχὴς
ζῇν ἂν θέλοιμι μᾶλλον ἢ τύραννος ὤν,
ᾧ τοὺς πονηροὺς ἡδονὴ φίλους ἔχειν,
ἐσθλοὺς δὲ μισεῖ κατθανεῖν φοβούμενος.
εἴποις ἂν ὡς ὁ χρυσὸς ἐκνικᾷ τάδε,
πλουτεῖν τε τερπνόν· οὐ φιλῶ ψόγους κλύειν
ἐν χερσὶ σώζων ὄλβον οὐδ' ἔχειν πόνους.
εἴη δ' ἔμοιγε μέτρια μὴ λυπουμένῳ.
ἃ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ·
τὴν φιλτάτην μὲν πρῶτον ἀνθρώπῳ σχολὴν
ὄχλον τε μέτριον· οὐδέ μ' ἐξέπλησσ' ὁδοῦ
πονηρὸς οὐδεὶς, κεῖνο δ' οὐκ ἀνασχετὸν
εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν.
θεῶν δ' ἐν εὐχαῖς ἢ λόγοισιν ἦ βροτῶν,
ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.
καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦκον ξένοι,
ὥσθ' ἡδὺς ἀεὶ καινὸς ὢν καινοῖσιν ἦν.
ὃ δ' εὐκτὸν ἀνθρώποισι, κἂν ἄκουσιν ᾖ,
δίκαιον εἶναί μ' ὁ νόμος ἡ φύσις θ' ἅμα

624. V. περιβλέπων. Codd. παραβλέπων, quod probat G. Dindorf. 634. V. ἀνθρώπων. 635. V. ἐξέπλησ'.

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παρεῖχε τῷ θεῷ. ταῦτα συννοούμενος
κρείσσω νομίζω τἀνθάδ' ἢ τἀκεῖ, πάτερ.
ἔα δέ μ' αὐτοῦ ζῆν· ἴση γὰρ ἡ χάρις,
μεγάλοισι χαίρειν σμικρά θ' ἡδέως ἔχειν.

ΧΟΡΟΣ.

καλῶς ἔλεξας, εἴπερ οὓς ἐγὼ φιλῶ
ἐν τοῖσι σοῖσιν εὐτυχήσουσιν λόγοις.

ΞΟΥΘΟΣ.

παῦσαι λόγων τῶνδ', εὐτυχεῖν δ' ἐπίστασο·
θέλω γὰρ ὑπέρ σ' ηὖρον ἄρξασθαι, τέκνον,
κοινῆς τραπέζης δαῖτα πρὸς κοινὴν πεσών,
θῦσαί θ' ἃ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.
καὶ νῦν μὲν ὡς δὴ ξένον ἄγων σ' ἐφέστιον
δείπνοισι τέρψω. τῆς δ' Ἀθηναίων χθονὸς
ἄξω θεατὴν δῆθεν, ὡς οὐκ ὄντ' ἐμόν.
καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι
λυπεῖν ἄτεκνον οὖσαν αὐτὸς εὐτυχῶν.
χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι
δάμαρτ' ἐᾶν σε σκῆπτρα τἄμ' ἔχειν χθονός.
Ἴωνα δ' ὀνομάζω σε, τῇ τύχῃ πρέπον,
ὀθούνεκ' ἀδύτων ἐξιόντι μοι θεοῦ
ἴχνος συνῆψας πρῶτος. ἀλλὰ τῶν φίλων
πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἡδονῇ
πρόσειπε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν.
ὑμῖν δὲ σιγᾶν, δμωίδες, λέγω τάδε,
ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμήν.

ΙΩΝ.

στείχοιμ' ἄν· ἓν δὲ τῆς τύχης ἄπεστί μοι·
εἰ μὴ γὰρ ἥτις μ' ἔτεκεν εὑρήσω, πάτερ,
ἀβίωτον ἡμῖν· εἰ δ' ἐπεύξασθαι χρεών,
ἐκ τῶν Ἀθηνῶν μ' ἡ τεκοῦσ' εἴη γυνή,
ὥς μοι γένηται μητρόθεν παρρησία.
καθαρὰν γὰρ ἦν τις ἐς πόλιν πέσῃ ξένος,
κἂν τοῖς λόγοισιν ἀστὸς ᾖ, τό γε στόμα
δοῦλον πέπαται κοὐκ ἔχει παρρησίαν.

ΧΟΡΟΣ.

ὁρῶ δάκρυα καὶ πενθίμους

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[ἄλλας γε] στεναγμάτων εἰσβολὰς,
ὅταν ἐμὰ τύραννος εὐπαιδίαν
πόσιν ἔχοντ' εἰδῇ,
αὐτὴ δ' ἄπαις ᾖ καὶ λελειμμένη τέκνων.
τίν', ὦ παῖ πρόμαντι Λατοῦς ἔχρησας ὑμνῳδίαν;
πόθεν ὁ παῖς ὅδ' ἀμφὶ ναοὺς σέθεν
τρόφιμος ἐξέβα, γυναικῶν τίνος;
οὐ γάρ με σαίνει θέσφατα,
μή τιν' ἔχῃ δόλον.
δειμαίνω συμφορὰν
ἐφ' ὅ ποτε βάσεται.
ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι,
†τῳδί ποτ' εὔφημα.
ἔχει δόμον τύχαν θ' ὁ παῖς
ἄλλων τραφεὶς ἐξ αἱμάτων.
τίς οὐ τάδε ξυνοίσεται;
φίλαι, πότερ' ἐμᾷ δεσποίνᾳ
τάδε τορῶς ἐς οὓς γεγωνήσομεν,
πόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπίδων
μέτοχος ἦν τλάμων;
νὺν δ' ἡ μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ,
πολιὸν εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων.
μέλεος, ὃς θυραῖος ἐλθὼν δόμους
μέγαν ἐς ὄλβον οὐκ ἴσωσεν τύχας.
ὅλοιτ' ὅλοιθ' ὁ πότνιαν
ἐξαπαφὼν ἐμάν·
καὶ θεοῖσιν μὴ τύχοι
καλλίφλογα πέλανον ἐπὶ
πυρὶ καθαγνίσας· τὸ δ' ἐμὸν εἴσεται
τυραννίδος φίλα
* * *
* * *
ἦδη πέλας δείπνων κυρεῖ
παῖς καὶ πατὴρ νέος νέων.
ἰὼ δειράδες Παρνασοῦ πέτρας

679. V. ἴδῃ. Corr. Nauckius. 689. f. l. ἐκβάσεται. 692. V. δόλον. 693. Pal. ἐξ. Caett. ἀφ'. Cf. v. 712, δείπνων. 695. Metrum postulat ποτνία. 700. f. l. ἀτιστὰς. 702. V. ἔσωσεν. Corr. Wakefield. 710. V. lacuna post εἴσεται. 714. V. ἵνα τε.

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ἔχουσαι σκόπελον οὐράνιόν θ' ἕδραν,
ἵνα Βάκχιος, ἀμφιπύρους ἀνέχων πεύκας
λαιψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις.
μή τί ποτ' εἰς ἐμὰν πόλιν ἵκοιθ' ὁ παῖς,
νέαν δ' ἀμέραν ἀπολιπὼν θάνοι.
στενομένα γὰρ ἂν πόλις ἔχοι σκῆψιν
ξενικὸν εἰσβολάν
* * *
* * *
* * *
ἁλίσας ὁ πάρος ἀρχαγὸς ὢν
Ἐρεχθεὺς ἄναξ.

ΚΡΕΟΥΣΑ.

ὦ πρέσβυ παιδαγώγ' Ἐρεχθέως πατρὸς
τοὐμοῦ ποτ' ὄντος, ἡνίκ' ἦν ἔτ' ἐν φάει,
ἔπαιρε σαυτὸν πρὸς θεοῦ χρηστήρια,
ὡς μοι συνησθῇς, εἴ τι Λοξίας ἄναξ
θέσπισμα παίδων εἰς γονὰς ἐφθέγξατο·
σὺν τοῖς φίλοις γὰρ ἡδὺ μὲν πράσσειν καλῶς,
ὃ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακὸν,
ἐς ὄμματ' εὔνου φωτὸς ἐμβλέψαι γλυκύ.
ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ' ἐμόν ποτε,
δέσποιν' ὅμως οὖσ' ἀντικηδεύω πατρός.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων
ἦθη φυλάσσεις κοὐ καταισχύνασ' ἔχεις
τοῦ σοῦ παλαιοὺς ἐκ γένους αὐτόχθονας.
ἔλιχ' ἕλκε πρὸς μέλαθρα καὶ κόμιζέ με.
αἰπεῖν' ἐμοὶ μαντεῖα· τοῦ γήρως δέ μοι
συνεκπονοῦσα κῶλον ἰατρὸς γενοῦ.

ΚΡΕΟΥΣΑ.

ἔπου νυν· ἴχνος δ' ἐκφύλασσ' ὅπου τίθης.

ΠΑΙΔΑΓΩΓΟΣ.

[ἰδού·]
τὸ τοῦ ποδὸς μὲν βραδύ, τὸ τοῦ δὲ νοῦ ταχύ.

722. Vulgo desunt lacunae indicia. 737. V. *τοὺς σοὺς — ἐκγόνους*. Correxit Bothius. 739. Codd. *αἰπεινὰ δέ μοι*. Edd. post Valck. *τοι*.

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ΚΡΕΟΥΣΑ.

βάκτρῳ δ' ἐρείδου περιφερῆ στίβον χθονός.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ τοῦτο τυφλὸν, ὅταν ἐγὼ βλέπω βραχύ.

ΚΡΕΟΥΣΑ.

ὀρθῶς ἔλεξας· ἀλλὰ μὴ πάρες κόπῳ.

ΠΑΙΔΑΓΩΓΟΣ.

οὔκουν ἑκών γε, τοῦ δ' ἀπόντος οὐ κρατῶ.

ΚΡΕΟΥΣΑ.

γυναῖκες, ἱστῶν τῶν ἐμῶν καὶ κερκίδος
δούλευμα πιστὸν, τίνα τύχην λαβὼν πόσις
βέβηκε παίδων ὧνπερ οὕνεχ' ἥκομεν
σημήνατ'· εἰ γὰρ ἀγαθά μοι μηνύσετε,
οὐκ εἰς ἀπίστους δεσπότας βαλεῖς χαράν.

ΧΟΡΟΣ.

ἰὼ δαῖμον.

ΠΑΙΔΑΓΩΓΟΣ.

τὸ φροίμιον μὲν τῶν λόγων οὐκ εὐτυχές.

ΧΟΡΟΣ.

ἰὼ τλᾶμον.

ΠΑΙΔΑΓΩΓΟΣ.

ἀλλ' ἦ τι θεσφάτοισι δεσποτῶν νοσῶ;

ΧΟΡΟΣ.

εἶεν· τί δρῶμεν θάνατος ὧν κεῖται πέρι;

ΚΡΕΟΥΣΑ.

τίς ἥδε μοῦσα, χὠ φόβος τίνων πέρι;

ΧΟΡΟΣ.

εἴπωμεν ἢ σιγῶμεν ἢ τί δράσομεν;

ΚΡΕΟΥΣΑ.

εἴφ'· ὡς ἔχεις γε συμφοράν τιν' εἰς ἐμέ.

ΧΟΡΟΣ.

εἰρήσεταί τοι, κεἰ θανεῖν μέλλω διπλῆ.
οὐκ ἔστι σοι, δέσποιν', ἐπ' ἀγκάλαις λαβεῖν
τέκν', οὐδὲ μαστῷ σῷ προσαρμόσαι ποτέ.

ΠΑΙΔΑΓΩΓΟΣ.

ὤμοι θάνοιμι,
θύγατερ.

743. f. l. περιφερεῖ, στείβων χθονά. 762. Edd. ποτέ e conj. Jacobs. Codd. τάδε. f. l. τὰ σά. 763. V. ΚΡ. ὤμοι Θ. Π. θύγ. Corr. L. Dind.

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ΚΡΕΟΥΣΑ.

ὦ τάλαιν'
ἐγὼ συμφορᾶς,
ἔλαβον, ἔπαθον ἄχος ἄβιον, ὦ φίλαι.

ΠΑΙΔΑΓΩΓΟΣ.

διοιχόμεσθα, τέκνον.

ΚΡΕΟΥΣΑ.

αἰαῖ αἰαῖ. 765
διανταῖος ἔτυπεν ὀδύνα με πνευμόνων τῶνδ' ἔσω.

ΠΑΙΔΑΓΩΓΟΣ.

μήπω στενάξῃς,

ΚΡΕΟΥΣΑ.

ἀλλὰ πάρεισι γόοι.

ΠΑΙΔΑΓΩΓΟΣ.

πρὶν ἂν μάθωμεν

ΚΡΕΟΥΣΑ.

ἀγγελίαν τίνα μοι; 770

ΠΑΙΔΑΓΩΓΟΣ.

εἰ ταὐτὰ πράσσων δεσπότης τῆς συμφορᾶς
κοινωνός ἐστιν, ἢ μόνη σὺ δυστυχεῖς.

ΧΟΡΟΣ.

κείνῳ μὲν, ὦ γεραιὲ, παῖδα Λοξίας
ἔδωκεν, ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχα. 775

ΚΡΕΟΥΣΑ.

τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες ἔλακες ἄχος ἐμοὶ
στένειν.

ΠΑΙΔΑΓΩΓΟΣ.

πότερα δὲ φῦναι δεῖ γυναικὸς ἔκ τινος
τὸν παῖδ' ὃν εἶπας, ἢ γεγῶτ' ἐθέσπισεν;

ΧΟΡΟΣ.

ἤδη πεφυκότ' ἐκτελῆ νεανίαν 780
δίδωσιν αὐτῷ Λοξίας· παρῆν δ' ἐγώ.

ΚΡΕΟΥΣΑ.

πῶς φῄς; ἄφατον ἄφατον ἀναύδητον λόγον ἐμοὶ
θροεῖς.

ΠΑΙΔΑΓΩΓΟΣ.

κἄμοιγε. πῶς δ' ὁ χρησμὸς ἐκπεραίνεται; 785
σαφέστερόν μοι φράζε, χὥστις ἔσθ' ὁ παῖς.

764. V. *συμφορὰς*. Codd. *συμφορᾶς*. 784. f. l. *ἄφραστον*.

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ΧΟΡΟΣ.

ὅτῳ ξυναντήσειεν ἐκ θεοῦ συθεὶς
πρώτῳ πόσις σὸς, παῖδ' ἔδωκ' αὐτῷ θεός.

ΚΡΕΟΥΣΑ.

ὀτοτοτοῖ, τοτοῖ. τὸν ἐμὸν ἄτεκνον ἄτεκ-
νον ἔλαβον ἄρα βίοτον, ἐν ἐρημίᾳ δ'
ὀρφανοὺς δόμους οἰκήσω.

ΠΑΙΔΑΓΩΓΟΣ.

τίς οὖν ἐχρήσθη; τῷ συνῆψ' ἴχνος ποδὸς
πόσις ταλαίνης; πῶς δὲ ποῦ νιν εἰσιδών;

ΧΟΡΟΣ.

οἶσθ', ὦ φίλη δέσποινα, τὸν νεανίαν
ὃς τόνδ' ἔσαιρε ναόν; οὑτός ἐσθ' ὁ παῖς.

ΚΡΕΟΥΣΑ.

ἀν' ὑγρὸν ἀμπταίην αἰθέρα πόρσω γαί-
ας Ἑλλανίας, ἀστέρας ἑσπέρους,
οἷον οἷον ἄλγος ἔπαθον.

ΠΑΙΔΑΓΩΓΟΣ.

ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατὴρ
οἶσθ', ἢ σιωπῇ τοῦτ' ἀκύρωτον μένει;

ΧΟΡΟΣ.

Ἴων', ἐπείπερ πρῶτος ἥντησεν πατρί.

ΠΑΙΔΑΓΩΓΟΣ.

μητρὸς δὲ ποίας ἐστίν;

ΧΟΡΟΣ.

οὐκ ἔχω φράσαι.
φροῦδος δ', ἵν' εἰδῇς πάντα τἀπ' ἐμοῦ, γέρον,
παιδὸς προθύσων ξένια καὶ γενέθλια,
σκηνὰς ἐς ἱρὰς τῆσδε λαθραίως πόσις,
κοινῇ ξυνάψων δαῖτα παιδὶ τῷ νέῳ.

ΠΑΙΔΑΓΩΓΟΣ.

δέσποινα, προδεδόμεσθα, σὺν γάρ σοι νοσῶ,
τοῦ σοῦ πρὸς ἀνδρὸς, καὶ μεμηχανημένως
ὑβριζόμεσθα, δωμάτων τ' Ἐρεχθέως
ἐκβαλλόμεσθα. καὶ σὸν οὐ στυγῶν πόσιν
λέγω, σὲ μέντοι μᾶλλον ἢ κεῖνον φιλῶν,
ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιν

789. V. τὸ δ' ἐμὸν. 790. V. ἔλαβεν et post Herm. bis.

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καὶ δῶμα, καὶ σὴν παραλαβὼν παγκληρίαν,
ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος
λάθρα πέφηνεν· ὡς λάθρα δ', ἐγὼ φράσω·
ἐπεί σ' ἄτεκνον ἦσθετ', οὐκ ἔστεργέ σοι
ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέρειν,
λαβὼν δὲ δοῦλα λέκτρα νυμφεύσας λάθρα
τὸν παῖδ' ἔφυσεν, ἐξενωμένον δέ τῳ
Δελφῶν δίδωσιν ἐκτρέφειν· ὁ δ' ἐν θεοῦ
δόμοισιν ἄφετος, ὡς λάθοι, παιδεύεται.
νεανίαν δ' ὡς ἦσθετ' ἐκτεθραμμένον,
ἐλθεῖν σ' ἔπεισε δεῦρ' ἀπαιδίας χάριν.
κᾆθ' ὁ θεὸς οὐκ ἐψεύσαθ', ὅδε δ' ἐψεύσατο,
πάλαι τρέφων τὸν παῖδα, κἄπλεκεν πλοκὰς
τοιάσδ'· ἁλοὺς μὲν ἀνέφερ' εἰς τὸν δαίμονα,
λαθὼν δὲ καὶ τὸν χρόνον ἀμύνεσθαι θέλων,
τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς,
καινὸν δὲ τοὔνομ', ἀνὰ χρόνον πεπλασμένον,
Ἴων, ἰόντι δῆθεν ὅτι συνήντετο.

ΧΟΡΟΣ.

οἴμοι, κακούργους ἄνδρας ὡς ἀεὶ στυγῶ,
οἳ συντιθέντες τἄδικ' εἶτα μηχαναῖς
κοσμοῦσι. φαῦλον χρηστὸν ἂν λαβεῖν φίλον
θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ τῶνδ' ἁπάντων ἔσχατον πείσει κακόν,
ἀμήτορ', ἀναρίθμητον, ἐκ δούλης τινὸς
γυναικὸς, ἐς σὸν δῶμα δεσπότην ἄγειν.
ἁπλοῦν ἂν ἦν γὰρ τὸ κακὸν, εἰ παρ' εὐγενοῦς
μητρὸς, πιθών σε, σὴν λέγων ἀπαιδίαν,
ἐσῴκισ' οἴκους· εἰ δὲ σοὶ τόδ' ἦν πικρὸν,
τῶν Αἰόλου νιν χρῆν ὀρεχθῆναι γάμων.
ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν·
ἢ γὰρ ξίφος λαβοῦσαν ἢ δόλῳ τινὶ
ἢ φαρμάκοισι σὸν κατακτεῖναι πόσιν
καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων μολεῖν.
εἰ γάρ σ' ὑφείσεις τοῦδ', ἀπαλλάξει βίου·

828. V. ἐλθὼν. Corr. Musg. 832. V. continuatur sermo Paedagogo. Corr. Herm. 847. V. εἰ γάρ γ' ὑφήσεις.

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[δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντοιν στέγος,
ἦ θάτερον δεῖ δυστυχεῖν ἦ θάτερον.]
ἐγὼ μὲν οὖν σοι καὶ συνεκπονεῖν θέλω,
καὶ συμφονεύειν παῖδ' ἐπεισελθὼν δόμοις
οὗ δαῖθ' ὁπλίζει, καὶ τροφεῖα δεσπόταις
ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.
ἓν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει,
τοὔνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
οὐδεὶς κακίων δοῦλος, ὅστις ἐσθλὸς ᾖ.

ΧΟΡΟΣ.

κἀγὼ, φίλη δέσποινα, συμφορὰν θέλω
κοινουμένη τήνδ' ἦ θανεῖν ἦ ζῆν καλῶς.

ΚΡΕΟΥΣΑ.

ὦ ψυχὰ, πῶς σιγάσω;
πῶς δὲ σκοτίας ἀναφήνω
εὐνὰς, αἰδοῦς δ' ἀπολειφθῶ;
τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι;
πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς;
οὗ πόσις ἡμῶν προδότης γέγονεν;
στέρομαι δ' οἴκων, στέρομαι παίδων,
φροῦδαι δ' ἐλπίδες, ἃς διαθέσθαι
χρῄζουσα καλῶς οὐκ ἐδυνάσθην
σιγῶσα γάμους,
σιγῶσα τόκους πολυκλαύτους.
ἀλλ' οὐ τὸ Διὸς πολύαστρον ἕδος
καὶ τὰν ἐπ' ἐμοῖς σκοπέλοισι θεὰν
λίμνης τ' ἐνύδρου Τριτωνιάδος
πότνιαν ἀκτὰν,
οὐκέτι κρύψω λέχος, ὡς στέρνων
ἀπονησαμένη ῥάῳν ἔσομαι.
στάζουσι κόραι δακρύοισιν ἐμαὶ,
ψυχὰ δ' ἀλγεῖ, κακοβουλευθεῖσ'
ἐκ τ' ἀνθρώπων ἔκ τ' ἀθανάτων,
οὓς ἀποδείξω
λέκτρων προδότας ἀχαρίστους.
ὦ τᾶς ἐπταφθόγγου μέλπων

848—9. V. sine uncinis. 864. V. *οὐ*. Corr. Dobreus.
877. Rectius *κακοβουληθεῖσ'*.

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κιθάρας ἐνοπὰν, ἅτ' ἀγραύλοις
κέρασιν ἐν ἀψύχοις ἀχεῖ
μουσᾶν ὕμνους εὐαχήτους,
σοὶ μομφὰν, ὦ Λατοῦς παῖ,
πρὸς τάνδ' αὐγὰν αὐδάσω.
ἦλθές μοι χρυσῷ χαίταν
μαρμαίρων, εὖτ' εἰς κόλπους
κρόκεα πέταλα φάρεσιν ἔδρεπον
ἀνθίζειν χρυσανταυγῆ·
λευκοῖς δ' ἐμφὺς καρποῖσιν
χειρῶν εἰς ἄντρου κοίτας
κραυγὰν, ὦ μᾶτέρ, μ' αὐδῶσαν
θεὸς ὁμευνέτας ἄγες ἀναιδεῖ Κύ-
πριδι χάριν πράσσων.
τίκτω δ' ἃ δύστανός σοι
κοῦρον, τὸν φρίκᾳ ματρὸς
εἰς εὐνὰν βάλλω τὰν σὰν,
ἵνα με λέχεσι μέλεα μέλεος
ἐξεύξω τὰν δύστανον·
οἴμοι μοι· καὶ νῦν ἔρρει
πτανοῖς ἁρπασθεὶς
θοίνα παῖς μοι [καὶ σὸς]
τλάμων, σὺ δὲ κιθάρᾳ
κλάζεις παιᾶνας μέλπων.
ὠὴ, τὸν Λατοῦς αὐδῶ,
ὅς τάνδ' ὀμφὰν κληροῖς
πρὸς χρυσέους θάκους
καὶ γαίας μεσσήρεις ἕδρας,
εἰς οὓς αὐδὰν καρύξω·
ἰὼ,
κακὸς εὐνάτωρ,
ὅς τῷ μὲν ἐμῷ νυμφεύτᾳ
χάριν οὐ προλαβὼν
παῖδ' εἰς οἴκους οἰκίζεις·
ὁ δ' ἐμὸς γενέτας καὶ σός γ' ἀμαθὴς
οἰωνοῖς ἔρρει

882. Malim ἃ τ'. 894. V. ἀναιδείᾳ. 904. V. sine uncinis. 908. Florr. ὅς γ' ὀμφὰν. Pal. om. γ'.

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συλαθεὶς αἰκείᾳ
σπάργανα ματέρος ἐξαλλάξας.
μισεῖ σ' ἁ Δᾶλος καὶ δάφνας
ἔρνεα φοίνικα παρ' ἁβροκόμαν,
ἔνθα λοχεύματα σέμν' ἐλοχεύσατο
Λατὼ Δίοισί σε κάποις.

ΧΟΡΟΣ.

οἴμοι, μέγας θησαυρὸς ὡς ἀνοίγνυται
κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλοι δάκρυ.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, οὗτοι σὸν βλέπων ἐμπίμπλαμαι
πρόσωπον, ἔξω δ' ἐγενόμην γνώμης ἐμῆς.
κακῶν γὰρ ἄρτι κῦμ' ὑπεξαντλῶν φρενὶ,
πρύμνηθεν αἴρει μ' ἄλλο σῶν λόγων ὕπο,
οὓς ἐκβαλοῦσα τῶν παρεστώτων κακῶν
μετῆλθες ἄλλων πημάτων καινὰς ὁδούς.
τί φῄς; τίνα λόγον Λοξίου κατηγορεῖς;
ποῖον τεκεῖν φῂς παῖδα; ποῦ θεῖναι πόλεως
θηρσὶν φίλον τύμβευμ'; ἄνελθέ μοι πάλιν.

ΚΡΕΟΥΣΑ.

αἰσχύνομαι μέν σ', ὦ γέρον, λέξω δ' ὅμως.

ΠΑΙΔΑΓΩΓΟΣ.

ὡς συστενάξειν γ' οἶδα γενναίως φίλοις.

ΚΡΕΟΥΣΑ.

ἄκουε τοίνυν· οἶσθα Κεκροπίας πέτρας
πρόσβορρον ἄντρον, ἃς Μακρὰς κικλήσκομεν;

ΠΑΙΔΑΓΩΓΟΣ.

οἶδ', ἔνθα Πανὸς ἄδυτα καὶ βωμοὶ πέλας.

ΚΡΕΟΥΣΑ.

ἐνταῦθ' ἀγῶνα δεινὸν ἠγωνίσμεθα.

ΠΑΙΔΑΓΩΓΟΣ.

τίν'; ὡς ἀπαντᾷ δάκρυά μοι τοῖς σοῖς λόγοις.

ΚΡΕΟΥΣΑ.

Φοίβῳ ξυνῆψ' ἄκουσα δύστηνον γάμον.

922. V. καρποῖς. Corr. Kirchhoffius.

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ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, ἆρ' ἦν ταῦθ' ἃ κῆσθόμην ἐγώ;

ΚΡΕΟΥΣΑ.

οὐκ οἶδ'· ἀληθῆ δ' εἰ λέγεις φαίημεν ἄν.

ΠΑΙΔΑΓΩΓΟΣ.

νόσον κρυφαίαν ἡνίκ' ἔστενες λάθρα;

ΚΡΕΟΥΣΑ.

τότ' ἦν ἃ νῦν σοι φανερὰ σημαίνω κακά.

ΠΑΙΔΑΓΩΓΟΣ.

κἄτ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους;

ΚΡΕΟΥΣΑ.

ἔτεκον· ἀνάσχου ταῦτ' ἐμοῦ κλύων, γέρον.

ΠΑΙΔΑΓΩΓΟΣ.

ποῦ τίς λοχεύει σ'; ἢ μόνη μοχθεῖς τάδε;

ΚΡΕΟΥΣΑ.

μόνη κατ' ἄντρον οὗπερ ἐξεύχθην γάμοις.

ΠΑΙΔΑΓΩΓΟΣ.

ὁ παῖς δὲ ποῦ 'στιν; ἵνα σὺ μηκέτ' ἦς ἄπαις.

ΚΡΕΟΥΣΑ.

τέθνηκεν, ὦ γεραιέ, θηρσὶν ἐκτεθείς.

ΠΑΙΔΑΓΩΓΟΣ.

τέθνηκ'; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἤρκεσεν;

ΚΡΕΟΥΣΑ.

οὐκ ἤρκεσ', Ἅιδου δ' ἐν δόμοις παιδεύεται.

ΠΑΙΔΑΓΩΓΟΣ.

τίς γάρ νιν ἐξέθηκεν; οὐ γὰρ δὴ σύ γε.

ΚΡΕΟΥΣΑ.

ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις.

ΠΑΙΔΑΓΩΓΟΣ.

οὐδὲ ξυνῄδει σοί τις ἔκθεσιν τέκνου;

ΚΡΕΟΥΣΑ.

αἱ ξυμφοραί γε καὶ τὸ λανθάνειν μόνον.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ πῶς ἐν ἄντρῳ παῖδα σὸν λιπεῖν ἔτλης;

942. V. ἆ γ' ἠσθόμην.

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ΚΡΕΟΥΣΑ.

πῶς δ'; οἰκτρὰ πολλὰ στόματος ἐκβαλοῦσ' ἔπη.

ΠΑΙΔΑΓΩΓΟΣ.

φεῦ·
τλήμων σὺ τόλμης, ὁ δὲ θεὸς μᾶλλον σέθεν.

ΚΡΕΟΥΣΑ.

εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.

ΠΑΙΔΑΓΩΓΟΣ.

μαστὸν διώκοντ' ἢ πρὸς ἀγκάλαις πεσεῖν;

ΚΡΕΟΥΣΑ.

ἐνταῦθ' ἵν' οὐκ ὢν ἄδικ' ἔπασχεν ἐξ ἐμοῦ.

ΠΑΙΔΑΓΩΓΟΣ.

σοὶ δ' ἐς τί δόξ' εἰσῆλθεν ἐκβαλεῖν τέκνον;

ΚΡΕΟΥΣΑ.

ὡς τὸν θεὸν σώσοντα τόν γ' αὑτοῦ γόνον.

ΠΑΙΔΑΓΩΓΟΣ.

οἴμοι, δόμων σῶν ὄλβος ὡς χειμάζεται.

ΚΡΕΟΥΣΑ.

τί κρᾶτα κρύψας, ὦ γέρον, δακρυρροεῖς;

ΠΑΙΔΑΓΩΓΟΣ.

σὲ καὶ πατέρα σὸν δυστυχοῦντας εἰσορῶν.

ΚΡΕΟΥΣΑ.

τὰ θνητὰ τοιαῦτ'· οὐδὲν ἐν ταὐτῷ μένει.

ΠΑΙΔΑΓΩΓΟΣ.

μή νυν ἔτ' οἴκτων, θύγατερ, ἀντεχώμεθα.

ΚΡΕΟΥΣΑ.

τί γάρ με χρὴ δρᾶν; ἀπορία τὸ δυστυχεῖν.

ΠΑΙΔΑΓΩΓΟΣ.

τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.

ΚΡΕΟΥΣΑ.

καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω;

ΠΑΙΔΑΓΩΓΟΣ.

πίμπρη τὰ σεμνὰ Λοξίου χρηστήρια.

964. V. δόξης ἦλθεν. Corr. Dobreus.

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ΚΡΕΟΥΣΑ.

δέδοικα· καὶ νῦν πημάτων ἄδην ἔχω.

ΠΑΙΔΑΓΩΓΟΣ.

τὰ δυνατά νυν τόλμησον, ἄνδρα σὸν κτανεῖν.

ΚΡΕΟΥΣΑ.

αἰδούμεθ' εὐνὰς τὰς τόθ' ἡνίκ' ἐσθλὸς ἦν.

ΠΑΙΔΑΓΩΓΟΣ.

σὺ δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.

ΚΡΕΟΥΣΑ.

πῶς; εἰ γὰρ εἴη δυνατόν. ὡς θέλοιμί γ' ἄν.

ΠΑΙΔΑΓΩΓΟΣ.

ξιφηφόρους σοὺς ὁπλίσασ' ὀπάονας.

ΚΡΕΟΥΣΑ.

στείχοιμ' ἄν· ἀλλὰ ποῦ γενήσεται τόδε;

ΠΑΙΔΑΓΩΓΟΣ.

ἱραῖσιν ἐν σκηναῖσιν, οὗ θοινᾷ φίλους.

ΚΡΕΟΥΣΑ.

ἐπίσημον ὁ φόνος, καὶ τὸ δοῦλον ἀσθενές.

ΠΑΙΔΑΓΩΓΟΣ.

τοὐμὸν κακίζεις. φέρε, σύ νυν βούλευέ τι.

ΚΡΕΟΥΣΑ.

καὶ μὴν ἔχω γε δόλια καὶ δραστήρια.

ΠΑΙΔΑΓΩΓΟΣ.

ἀμφοῖν ἂν εἴην τοῖνδ' ὑπηρέτης ἐγώ.

ΚΡΕΟΥΣΑ.

ἄκουε τοίνυν· οἶσθα γηγενῆ μάχην;

ΠΑΙΔΑΓΩΓΟΣ.

οἶδ', ἣν Φλέγρᾳ Γίγαντες ἔστησαν θεοῖς.

ΚΡΕΟΥΣΑ.

ἐνταῦθα Γοργόν' ἔτεκε Γῆ, δεινὸν τέρας.

ΠΑΙΔΑΓΩΓΟΣ.

ἦ παισὶν αὐτῆς σύμμαχον, θεῶν πόνον;

ΚΡΕΟΥΣΑ.

ναί· καί νιν ἔκτειν' ἡ Διὸς Παλλὰς θεά.

978. V. νῦν δ'. Corr. Herm. 984. V. οἶμοι κακίζει.

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ΠΑΙΔΑΓΩΓΟΣ.

ποῖόν τι μορφῆς σχῆμ' ἔχουσαν ἀγρίας;

ΚΡΕΟΥΣΑ.

θώρακ' ἐχίδνης περιβόλοις ὡπλισμένον.

ΠΑΙΔΑΓΩΓΟΣ.

ἆρ' υὗτός ἐσθ' ὁ μῦθος ὃν κλύω πάλαι;

ΚΡΕΟΥΣΑ.

ταύτης Ἀθάναν δέρος ἐπὶ στέρνοις ἔχειν.

ΠΑΙΔΑΓΩΓΟΣ.

ἣν αἰγίδ' ὀνομάζουσι, Παλλάδος στολήν;

ΚΡΕΟΥΣΑ.

τόδ' ἔσχεν ὄνομα θεῶν ὅτ' ἦλθεν ἐς δόρυ.

ΠΑΙΔΑΓΩΓΟΣ.

τί δῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖς βλάβος;

ΚΡΕΟΥΣΑ.

Ἐριχθόνιον οἶσθ', ἢ οὔ; τί δ' οὐ μέλλεις, γέρον;

ΠΑΙΔΑΓΩΓΟΣ.

ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῆ;

ΚΡΕΟΥΣΑ.

τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ

ΠΑΙΔΑΓΩΓΟΣ.

τί χρῆμα; μέλλον γάρ τι προσφέρεις ἔπος.

ΚΡΕΟΥΣΑ.

δισσοὺς σταλαγμοὺς αἵματος Γοργοῦς ἄπο.

ΠΑΙΔΑΓΩΓΟΣ.

ἰσχὺν ἔχοντας τίνα πρὸς ἀνθρώπου φύσιν;

ΚΡΕΟΥΣΑ.

τὸν μὲν θανάσιμον, τὸν δ' ἀκεσφόρον νόσων.

ΠΑΙΔΑΓΩΓΟΣ.

ἐν τῷ καθάψασ' ἀμφὶ παιδὶ σώματος;

ΚΡΕΟΥΣΑ.

χρυσοῖσι δεσμοῖς· ὁ δὲ δίδωσ' ἐμῷ πατρί.

ΠΑΙΔΑΓΩΓΟΣ.

κείνου δὲ κατθανόντος ἐς σ' ἀφίκετο;

ΚΡΕΟΥΣΑ.

ναί· κἀπὶ καρπῷ γ' αὖτ' ἐγὼ χερὸς φέρω.

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ΠΑΙΔΑΓΩΓΟΣ.

πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς;

ΚΡΕΟΥΣΑ.

κοίλης μὲν ὅστις φλεβὸς ἀπέσταξεν φόνος

ΠΑΙΔΑΓΩΓΟΣ.

τί τῷδε χρῆσθαι; δύνασιν ἐκφέρει τίνα;

ΚΡΕΟΥΣΑ.

νόσους ἀπείργει καὶ τροφὰς ἔχει βίου.

ΠΑΙΔΑΓΩΓΟΣ.

ὁ δεύτερος δ' ἀριθμὸς ὃν λέγεις τί δρᾷ;

ΚΡΕΟΥΣΑ.

κτείνει, δρακόντων ἰὸς ὢν τῶν Γοργόνων.

ΠΑΙΔΑΓΩΓΟΣ.

εἰς ἓν δὲ κραθέντ' αὐτὸν ἢ χωρὶς φορεῖς;

ΚΡΕΟΥΣΑ.

χωρίς· κακῷ γὰρ ἐσθλὸν οὐ συμμίγνυται.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ φιλτάτη παῖ, πάντ' ἔχεις ὅσων σε δεῖ.

ΚΡΕΟΥΣΑ.

τούτῳ θανεῖται παῖς· σὺ δ' ὁ κτείνων ἔσει.

ΠΑΙΔΑΓΩΓΟΣ.

ποῦ καὶ τί δράσας; σὸν λέγειν, τολμᾶν δ' ἐμόν.

ΚΡΕΟΥΣΑ.

ἐν ταῖς Ἀθήναις, δῶμ' ὅταν τοὐμὸν μόλῃ.

ΠΑΙΔΑΓΩΓΟΣ.

οὐκ εὖ τόδ' εἶπας· καὶ σὺ γὰρ τοὐμὸν ψέγεις.

ΚΡΕΟΥΣΑ.

πῶς; ἆρ' ὑπείδου τοῦθ' ὃ κἄμ' εἰσέρχεται;

ΠΑΙΔΑΓΩΓΟΣ.

σὺ παῖδα δόξεις διολέσαι, κεἰ μὴ κτενεῖς.

ΚΡΕΟΥΣΑ.

ὀρθῶς· φθονεῖν γάρ φασι μητρυιὰς τέκνοις.

ΠΑΙΔΑΓΩΓΟΣ.

αὐτοῦ νυν αὐτὸν κτεῖν', ἵν' ἀρνήσει φόνους.

ΚΡΕΟΥΣΑ.

προλάζυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς.

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ΠΑΙΔΑΓΩΓΟΣ.

καὶ σόν γε λήσεις πόσιν ἃ σε σπεύδει λαθεῖν.

ΚΡΕΟΥΣΑ.

οἶσθ' οὖν ὃ δρᾶσον; χειρὸς ἐξ ἐμῆς λαβὼν
χρύσωμ' Ἀθάνας τόδε, παλαιὸν ὄργανον,
ἐλθὼν ἵν' ἡμῖν βουθυτεῖ λάθρα πόσις,
δείπνων ὅταν λήγωσι καὶ σπονδὰς θεοῖς
μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε,
κάθες βαλὼν ἐς πῶμα τῷ νεανίᾳ,
ἰδίᾳ δὲ, μή τι πᾶσι, χωρίσας ποτὸν
τῷ τῶν ἐμῶν μέλλοντι δεσπόζειν δόμων.
κἄνπερ διέλθῃ λαιμὸν, οὔποθ' ἵξεται
κλεινὰς Ἀθήνας, κατθανὼν δ' αὐτοῦ μενεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

σὺ μέν νυν εἴσω προξένων μέθες πόδα·
ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν.
ἄγ', ὦ γεραιὲ ποὺς, νεανίας γενοῦ
ἔργοισι, κεἰ μὴ τῷ χρόνῳ πάρεστί σοι.
ἐχθρὸν δ' ἐπ' ἄνδρα στεῖχε δεσποτῶν μέτα,
καὶ συμφόνευε καὶ συνεξαίρει δόμων.
τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν
τιμᾶν, ὅταν δὲ πολεμίους δρᾶσαι κακῶς
θέλῃ τις, οὐδεὶς ἐμποδὼν κεῖται νόμος.

ΧΟΡΟΣ.

Εἰνοδία θύγατερ Δάματρος, ἃ τῶν
νυκτιπόλων ἐφόδων ἀνάσσεις
καὶ μεθαμερίων, ὅδωσον δυσθανάτων
κρατήρων πληρώματ', ἐφ' οἷσι πέμπει
πότνια πότνι' ἐμὰ χθονίας
Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν
τῷ τῶν Ἐρεχθεϊδᾶν
δόμων ἐφαπτομένῳ·
μηδέ ποτ' ἄλλος ἄλλων ἀπ' οἴκων πόλεως ἀνάσσοι
πλὴν τῶν εὐγενετᾶν Ἐρεχθειδᾶν.
εἰ δ' ἀτελὴς θάνατος σπουδαί τε δεσποί-
νας, ὅ τε καιρὸς ἄπεισι τόλμας,
ᾇ τε νῦν φέρετ' ἐλπὶς, ἢ θηκτὸν ξίφος ἢ
λαιμῶν ἐξάψει βρόχον ἀμφὶ δειρὴν,

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πάθεσι πάθεα δ' ἐξανύτουσ'
εἰς ἄλλας βιότου κάτεισι μορφάς.
οὐ γὰρ δόμων γ' ἑτέρους
ἄρχοντας ἀλλοδαποὺς
ξῶσά ποτ' ὀμμάτων ἐν φαεννaῖς ἀνέχοιτ' ἂν αὐγαῖς
ἃ τῶν εὐπατριδᾶν γεγῶσ' οἴκων.
αἰσχύνομαι τὸν πολύυμνον
θεὸν, εἰ περὶ Καλλιχόροισι παγαῖς
λαμπάδα θεωρὸν εἰκάδων
ὄψεται νύχιος ἄϋπνος ὤν,
ὅτε καὶ Διὸς ἀστερωπὸς
ἀνεχόρευσεν αἰθὴρ,
χορεύει δὲ Σελάνα
καὶ πεντήκοντα κόραι
Νηρέος, αἱ κατὰ πόντον
ἀενάων τε ποταμῶν
δίνας χορευόμεναι
τὰν χρυσοστέφανον κόραν
καὶ ματέρα σεμνάν·
ἵν' ἐλπίζει βασιλεύσειν,
ἄλλων πόνον εἰσπεσὼν,
ὁ Φοίβειος ἀλάτας.
ὁρᾶθ' ὅσοι δυσκελάδοις οὐ
κατὰ μοῦσαν ἰόντες ἀείδεθ' ὕμνοις
ἁμέτερα λέχεα καὶ γάμους
Κύπριδος ἀθέμιτας ἀνοσίους
ὅσον εὐσεβίᾳ κρατοῦμεν
ἄδικον ἄροτον ἀνδρῶν.
παλίμφαμος ἀοιδὰ
καὶ μοῦσ' εἰς ἄνδρας ἴτω
δυσκέλαδος [ἀμφὶ λέκτρων.
δείκνυσι γὰρ ὁ Διὸς ἐκ]
παίδων ἀμνημοσύναν,
οὐ κοινὰν τεκέων τύχαν
οἴκοισι φυτεύσας
δεσποίνᾳ· πρὸς δ' Ἀφροδίταν

1077. V. ἐννύχιος. 1084. f. l. πορευόμεναι. 1092—3. f. l. καὶ γάμους Κύπριδας. Κύπριδας habet Pal.

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ἄλλαν θέμενος χάριν
νόθου παιδὸς ἔκυρσεν.

ΘΕΡΑΠΩΝ.

κλειναὶ γυναῖκες, ποῦ κόρην Ἐρεχθέως
δέσποιναν εὕρω; πανταχῇ γὰρ ἄστεως
* * * * *
ζητῶν νιν ἐξέπλησα, κοὐκ ἔχω λαβεῖν.

ΧΟΡΟΣ.

τί δ' ἔστιν, ὦ ξύνδουλε; τίς προθυμία
ποδῶν ἔχει σε, καὶ λόγους τίνας φέρεις;

ΘΕΡΑΠΩΝ.

θηρώμεθ'· ἀρχαὶ δ' ἀπιχώριοι χθονὸς
ζητοῦσιν αὐτὴν, ὡς θάνῃ πετρουμένη.

ΧΟΡΟΣ.

οἴμοι, τί λέξεις; οὔ τί που λελήμμεθα
κρυφαῖον ἐς παῖδ' ἐκπορίζουσαι φόνον;

ΘΕΡΑΠΩΝ.

ἔγνως· μεθέξεις οὐκ ἐν ὑστάτοις κακοῦ.

ΧΟΡΟΣ.

ὤφθη δὲ πῶς τὰ κρυπτὰ μηχανήματα;

ΘΕΡΑΠΩΝ.

τὸ μὴ δίκαιον τῆς δίκης ἡσσώμενον
ἐξεῦρεν ὁ θεὸς, οὐ μιανθῆναι θέλων.

ΧΟΡΟΣ.

πῶς; ἀντιάζω σ' ἱκέτις ἐξειπεῖν τάδε.
πεπυσμέναι γὰρ εἰ θανεῖν ἡμᾶς χρεὼν,
ἥδιον ἂν θάνοιμεν, εἶθ' ὁρᾶν φάος.

ΘΕΡΑΠΩΝ.

ἐπεὶ θεοῦ μαντεῖον ᾤχετ' ἐκλιπὼν
πόσις Κρεούσης, παῖδα τὸν καινὸν λαβὼν,
πρὸς δεῖπνα θυσίας θ' ἃς θεοῖς ὡπλίζετο,
Ξοῦθος μὲν ᾤχετ' ἔνθα πῦρ πηδᾷ θεοῦ
βακχεῖον, ὡς σφαγαῖσι Διονύσου πέτρας
δεύσειε δισσὰς παιδὸς ἀντ' ὀπτηρίων,

1107. V. desunt lacunae indicia. 1115. V. ἐγνώσμεθ' ἐξ ἴσου κἀν ὑστάτοις κακοῖς. Corr. Porsonus. δ' suppl. Hermannus.

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λέξας, σὺ μέν νυν, τέκνον, ἀμφήρεις μένων
σκηνὰς ἀνίστη τεκτόνων μοχθήμασιν.
θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον
μένω, παροῦσι δαῖτες ἔστωσαν φίλοις.
λαβὼν δὲ μόσχους ᾧχεθ'. ὁ δὲ νεανίας
σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων
ὀρθοστάταις ἱδρύεθ' ἡλίου φλογὸς,
καλῶς φυλάξας, οὔτε πρὸς μέσας βολὰς,
ἀκτῖνας οὔτ' αὖ πρὸς τελευτώσας βίου,
πλέθρου σταθμήσας μῆκος εἰς εὐγωνίαν
μέτρημ' ἔχουσαν τοὐν μέσῳ γε μυρίων
ποδῶν ἀριθμὸν, ὡς λέγουσιν οἱ σοφοὶ,
ὡς πάντα Δελφῶν λαὸν ἐς θυίνην καλῶν.
λαβὼν δ' ὑφάσμαθ' ἱρὰ θησαυρῶν πάρα
κατεσκίαζε, θαύματ' ἀνθρώποις ὁρᾶν.
πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλων,
ἀνάθημα δίου παιδὸς, οὓς Ἡρακλέης
Ἀμαζόνων σκυλεύματ' ἤνεγκεν θεῷ.
ἐνῆν δ' ὑφανταὶ γράμμασιν τοιαίδ' ὑφαί·
Οὐρανὸς ἀθροίζων ἄστρ' ἐν αἰθέρος κύκλῳ·
ἵππους μὲν ἤλαυν' ἐς τελευταίαν φλόγα
Ἥλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος.
μελάμπεπλος δὲ Νὺξ ἀσείρωτον ζυγοῖς
ὄχημ' ἔπαλλεν· ἄστρα δ' ὠμάρτει θεᾷ.
Πλειὰς μὲν ἦει μεσοπόρου δι' αἰθέρος,
ὅ τε ξιφήρης Ὠρίων· ὕπερθε δὲ
Ἄρκτος στρέφουσ' οὐραῖα χρυσήρει πόλῳ.
κύκλος δὲ πανσέληνος ἠκόντιζ' ἄνω
μηνὸς διχήρης, Ὑάδες τε ναυτίλοις
σαφέστατον σημεῖον, ἥ τε φωσφόρος
Ἕως διώκουσ' ἄστρα. τοίχοισιν δ' ἔπι
ἥμπισχεν ἄλλα βαρβάρων ὑφάσματα,
εὐηρέτμους ναῦς ἀντίας Ἑλληνίσιν,
καὶ μιξόθηρας φῶτας, ἱππείας τ' ἄγρας
ἐλάφων, λεόντων τ' ἀγρίων θηράματα.

1134. f. l. φλογὰ et mox ἀκτῖνος, et pro βίον, τιθείς.
1137. V. εὐγώνιον. Corr. Elmsleius. 1146. f. l. ῥάμμασιν.
1161. V. comm. post ἄγρας.

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κατ' εἰσόδους δὲ Κέκροπα θυγατέρων πέλας
σπείραισιν εἱλίσσοντ', Ἀθηναίων τινὸς
ἀνάθημα, χρυσέους τ' ἐν μέσῳ συσσιτίῳ
κρατῆρας ἕστησ'· ἐν δ' ἄκροισι βὰς ποσὶ
κήρυξ ἀνεῖπε τὸν θέλοντ' ἐγχώριον
ἐς δαῖτα χωρεῖν. ὡς δ' ἐπληρώθη στέγη,
στεφάνοισι κοσμηθέντες, εὐόχθου βορᾶς
ψυχὴν ἐπλήρουν. ὡς δ' ἀνεῖσαν ἡδονήν,
** παρελθὼν πρέσβυς ἐς μέσον πέδον
ἔστη, γέλων δ' ἔθηκε συνδείπνοις πολύν,
πρόθυμα πράσσων· ἕκ τε γὰρ κρωσσῶν ὕδωρ
χεροῖν ἔπεμπε νίπτρα, κἀξεθυμία
σμύρνης ἱδρῶτα, χρυσέων τ' ἐκπωμάτων
ἦρχ', αὐτὸς αὐτῷ τόνδε προστάξας πόνον.
ἐπεὶ δ' ἐς αὐλοὺς ἦκον ἐς κρατῆρά τε
κοινόν, γέρων ἔλεξ', ἀφαρπάξειν χρεὼν
οἰνηρὰ τεύχη σμικρά, μεγάλα δ' ἐσφέρειν,
ὡς θᾶσσον ἔλθωσ' οἵδ' ἐς ἡδονὰς φρενῶν.
ἦν δὴ φερόντων μόχθος ἀργυρηλάτους
χρυσέας τε φιάλας· ὁ δὲ λαβὼν ἐξαίρετον,
ὡς τῷ νέῳ δὴ δεσπότῃ χάριν φέρων,
ἔδωκε πλῆρες τεῦχος, εἰς οἶνον βαλὼν
ὅ φασι δοῦναι φάρμακον δραστήριον
δέσποιναν, ὡς παῖς ὁ νέος ἐκλίποι φάος·
κοὐδεὶς τάδ' ἤδειν· ἐν χεροῖν ἔχοντι δὲ
σπονδὰς μετ' ἄλλων παιδὶ τῷ πεφηνότι
βλασφημίαν τις οἰκετῶν ἐφθέγξατο·
ὁ δ', ὡς ἐν ἱρῷ μάντεσίν τ' ἐσθλοῖς τραφεὶς,
οἰωνὸν ἔθετο, κἀκέλευσ' ἄλλον νέον
κρατῆρα πληροῦν· τὰς δὲ πρὶν σπονδὰς θεοῦ
δίδωσι γαίᾳ, πᾶσί τ' ἐκσπένδειν λέγει.
σιγὴ δ' ὑπῆλθεν. ἐκ δ' ἐπίμπλαμεν δρόσου
κρατῆρας ἱροὺς Βυβλίνου τε πώματος.
κἀν τῷδε μόχθῳ πτηνὸς ἐσπίπτει δόμους
κῶμος πελειῶν· Λυξίου γὰρ ἐν δόμοις
ἄτρεστα ναίουσ'. ὡς δ' ἀπέσπεισαν μέθυ,
* * *

1177. V. ἦκεν. Corr. plurimi. 1196. V. δόμοις.

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εἰς αὐτὸ χείλη πώματος κεχρημέναι
καθεῖσαν, εἶλκον δ' εὐπτέρους ἐς αὐχένας.
καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λοιβὴ θεοῦ·
ἣ δ' ἕζετ' ἔνθ' ὁ καινὸς ἔσπεισεν γόνος,
ποτοῦ τ' ἐγεύσατ', εὐθὺς εὔπτερον δέμας
ἔσεισε κἀβάκχευσεν, ἐκ δ' ἔκλαγξ' ὅπα
ἀξύνετον αἰάζουσ'· ἐθάμβησεν δὲ πᾶς
θοινατόρων ὅμιλος ὄρνιθος πόνους·
θνήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς
χηλὰς παρεῖσα. γυμνὰ δ' ἐκ πέπλων μέλη
ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γόνος,
βοᾷ δὲ, τίς μ' ἔμελλεν ἀνθρώπων κτανεῖν,
σήμαινε, πρέσβυ· σὴ γὰρ ἡ προθυμία,
καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.
εὐθὺς δ' ἐρευνᾷ γραῖαν ὠλένην λαβὼν,
ἐπ' αὐτοφώρῳ πρέσβυν ὡς ἔχονθ' ἕλοι.
ὤφθη δὲ καὶ κατεῖπ' ἀναγκασθεὶς μόγις
τόλμας Κρεούσης πώματός τε μηχανάς.
θεῖ δ' εὐθὺς ἔξω συλλαβὼν θοινάτορας
ὁ πυθόχρηστος Λοξίου νεανίας,
κἀν κοιράνοισι Πυθικοῖς σταθεὶς λέγει,
ὦ γαῖα σεμνὴ, τῆς Ἐρεχθέως ὕπο
ξένης γυναικὸς φαρμάκοισι θνήσκομεν.
Δελφῶν δ' ἄνακτες ὥρισαν πετρορριφῆ
θανεῖν ἐμὴν δέσποιναν οὐ ψήφῳ μιᾷ,
τὸν ἱρὸν ὡς κτείνουσαν ἔν τ' ἀνακτόροις
φόνον τιθεῖσαν. πᾶσα δὲ ζητεῖ πόλις
τὴν ἀθλίως σπεύσασαν ἀθλίαν ὁδόν·
παίδων γὰρ ἐλθοῦσ' εἰς ἔρον Φοίβου πάρα,
τὸ σῶμα κοινῇ τοῖς τέκνοις ἀπώλεσεν.

ΧΟΡΟΣ.

οὐκ ἔστ' οὐκ ἔστιν θανάτου
παρατροπὰ μελέᾳ μοι·
φανερὰ γὰρ φανερὰ τάδ' ἤδη
σπονδᾶς ἐκ Διονύσου βοτρύων θοᾶς
ἐχίδνας σταγόσι μιγνυμένας φόνου,

1200. V. καθῆκαν.

φανερὰ θύματα νερτέρων,
συμφοραὶ μὲν ἐμῷ βίῳ,
λεύσιμοι δὲ καταφθοραὶ
δεσποίνᾳ. τίνα φυγὰν πτερόεσσαν ἢ
χθονὸς ὑπὸ σκοτίων μυχῶν πορευθῶ
θανάτου λεύσιμον ἄταν
ἀποφεύγουσα, τεθριππων
ὠκίσταν χαλὰν ἐπιβᾶσ',
ἢ πρύμνας ἐπὶ ναῶν;
οὐκ ἔστι λαθεῖν, ὅτε μὴ χρήζων
θεὸς ἐκκλέπτει.
τί ποτ', ὦ μελέα δέσποινα, μένει
ψυχῇ σε παθεῖν; ἆρα θέλουσαι
δρᾶσαί τι κακὸν τοὺς πέλας αὐταὶ
πεισόμεθ', ὥσπερ τὸ δίκαιον;

ΚΡΕΟΥΣΑ.

πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγὰς,
Πυθίᾳ ψήφῳ κρατηθεῖσ', ἔκδοτος δὲ γίγνομαι.

ΧΟΡΟΣ.

ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφορὰς, ἵν' εἶ τύχης.

ΚΡΕΟΥΣΑ.

ποῖ φύγω δῆτ'; ἐκ γὰρ οἴκων προὔλαβον μόγις πόδα,
μὴ θανεῖν· κλοπῇ δ' ἀφῖγμαι διαφυγοῦσα πολεμίους.

ΧΟΡΟΣ.

ποῖ δ' ἂν ἄλλοσ' ἢ 'πὶ βωμόν;

ΚΡΕΟΥΣΑ.

καὶ τί μοι πλέον τόδε;

ΧΟΡΟΣ.

ἱκέτιν οὐ θέμις φονεύειν.

ΚΡΕΟΥΣΑ.

τῷ νόμῳ δέ γ' ὄλλυμαι.

ΧΟΡΟΣ.

χειρία γ' ἁλοῦσα.

ΚΡΕΟΥΣΑ.

καὶ μὴν οἶδ' ἀγωνισταὶ πικροὶ
δεῦρ' ἐπείγονται ξιφήρεις.

ΧΟΡΟΣ.

ἴζε νυν πυρᾶς ἔπι.

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κἂν θάνῃς γὰρ ἐνθάδ' οὖσα, τοῖς ἀποκτείνασί σε
προστρόπαιον αἷμα θήσεις· οἰστέον δὲ τὴν τύχην.

ΙΩΝ.

ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς,
οἵαν ἔχιδναν τήνδ' ἔφυσας, ἢ πυρὸς
δράκοντ' ἀναβλέποντα φοινίαν φλόγα,
ἦ τόλμα πᾶσ' ἔνεστιν, οὐδ' ἥσσων ἔφυ
Γοργοῦς σταλαγμῶν, οἷς ἔμελλέ με κτανεῖν.
λάξυσθ', ἵν' αὐτῆς τοὺς ἀκηράτους πλόκους
κόμης καταξήνωσι Παρνασοῦ πλάκες,
ὅθεν πετραῖον ἅλμα δισκευθήσεται.
ἐσθλοῦ δ' ἔκυρσα δαίμονος, πρὶν ἐς πόλιν
μολεῖν Ἀθηνῶν χὑπὸ μητρυιὰν πεσεῖν.
ἐν συμμάχοις γὰρ ἀνεμετρησάμην φρένας
τὰς σὰς, ὅσον μοι πῆμα δυσμενής τ' ἔφυς·
εἴσω γ' ἄρ' ἄν με περιβαλοῦσα δωμάτων
ἄρδην ἂν ἐξέπεμψας εἰς Ἅιδου δόμους.
ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος
σώσει σ', ὁ δ' οἶκτος ὁ σὸς ἐμοὶ κρείσσων πάρα
καὶ μητρὶ τἠμῇ· καὶ γὰρ εἰ τὸ σῶμά μοι
ἄπεστιν αὐτῆς, τοὔνομ' οὐκ ἄπεστί πω.
ἴδεσθε τὴν πανοῦργον, ἐκ τέχνης τέχνην
οἵαν ἔπλεξ'· οὐ βωμὸν ἔπτηξεν θεοῦ,
ὡς οὐ δίκην δώσουσα τῶν εἰργασμένων;

ΚΡΕΟΥΣΑ.

ἀπεννέπω σε μὴ κατακτείνειν ἐμὲ
ὑπέρ τ' ἐμαυτῆς τοῦ θεοῦ θ', ἵν' ἕσταμεν.

ΙΩΝ.

τί δ' ἐστὶ Φοίβῳ σοί τε κοινὸν ἐν μέσῳ;

ΚΡΕΟΥΣΑ.

ἱρὸν τὸ σῶμα τῷ θεῷ δίδωμ' ἔχειν.

ΙΩΝ.

κἄπειτ' ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ;

ΚΡΕΟΥΣΑ.

ἀλλ' οὐκέτ' ἦσθα Λοξίου, πατρὸς δὲ σοῦ.

1273. V. γὰρ.

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ΙΩΝ.

ἀλλ' ἐγενόμεσθα, πατρὸς δ' οὐσίαν λέγω.

ΚΡΕΟΥΣΑ.

οὐκοῦν τότ' ἦσθα· νῦν δ' ἐγὼ, σὺ δ' οὐκέτ' εἶ.

ΙΩΝ.

οὐκ εὐσεβής γε, τἀμὰ δ' εὐσεβῆ τότ' ἦν.

ΚΡΕΟΥΣΑ.

ἔκτεινά σ' ὄντα πολέμιον δόμοις ἐμοῖς.

ΙΩΝ.

οὗτοι σὺν ὅπλοις ἦλθον ἐς τὴν σὴν χθόνα.

ΚΡΕΟΥΣΑ.

μάλιστα· καὶπίμπρας γ' Ἐρεχθέως δόμους.

ΙΩΝ.

ποίοισι πανοῖς ἢ πυρὸς ποίᾳ φλογί;

ΚΡΕΟΥΣΑ.

ἔμελλες οἰκεῖν τἄμ', ἐμοῦ βίᾳ λαβών.

ΙΩΝ.

πατρός γε γῆν διδόντος ἣν ἐκτήσατο.

ΚΡΕΟΥΣΑ.

τοῖς Αἰόλου δὲ πῶς μετῆν τῆς Παλλάδος;

ΙΩΝ.

ὅπλοισιν αὐτὴν οὐ λόγοις ἐρρύσατο.

ΚΡΕΟΥΣΑ.

ἐπίκουρος οἰκήτωρ γ' ἂν οὐκ εἴη χθονός.

ΙΩΝ.

κἄπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβῳ;

ΚΡΕΟΥΣΑ.

ὡς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλων τύχοις.

ΙΩΝ.

φθονεῖς, ἄπαις οὖσ', εἰ πατὴρ ἐξεῦρέ με;

ΚΡΕΟΥΣΑ.

σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους;

ΙΩΝ.

ἡμῖν δέ γ' ἀλλὰ πατρικῆς οὐκ ἦν μέρος;

1288. Sic Codd. δ' om. Dind.

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ΚΡΕΟΥΣΑ.

ὅσ' ἀσπὶς ἔγχος θ'· ἥδε σοι παμπησία.

ΙΩΝ.

ἔκλειπε βωμὸν καὶ θεηλάτους ἕδρας.

ΚΡΕΟΥΣΑ.

τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει.

ΙΩΝ.

σὺ δ' οὐχ ὑφέξεις ζημίαν, κτείνουσ' ἐμέ;

ΚΡΕΟΥΣΑ.

ἦν γ' ἐντὸς ἀδύτων τῶνδέ με σφάξαι θέλῃς.

ΙΩΝ.

τίς ἡδονή σοι θεοῦ θανεῖν ἐν στέμμασι;

ΚΡΕΟΥΣΑ.

λυπήσομέν τιν' ὧν λελυπήμεσθ' ὕπο.

ΙΩΝ.

φεῦ.
δεινόν γε, θνητοῖς τοὺς νόμους ὡς οὐ καλῶς
ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·
τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἵζειν ἐχρῆν,
ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψαύειν καλὸν
θεῶν πονηρὰν χεῖρα, τοὺς δέ γ' ἐνδίκους
ἱερὰ καθίζειν, ὅστις ἠδικεῖτ', ἐχρῆν,
καὶ μὴ 'πὶ ταὐτὸ τοῦτ' ἰόντ' ἔχειν ἴσον
τόν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

ΠΥΘΙΑ.

ἐπίσχες, ὦ παῖ· τρίποδα γὰρ χρηστήριον
λιποῦσα θριγκοὺς τούσδ' ὑπερβάλλω ποδὶ
Φοίβου προφῆτις, τρίποδος ἀρχαῖον νόμον
σώζουσα, πασῶν Δελφίδων ἐξαίρετος.

ΙΩΝ.

χαῖρ', ὦ φίλη μοι μῆτερ, οὐ τεκοῦσά περ.

ΠΥΘΙΑ.

ἀλλ' οὖν λεγόμεθά γ'· ἡ φάτις δ' οὔ μοι πικρά.

ΙΩΝ.

ἤκουσας ὡς μ' ἔκτεινεν ἥδε μηχαναῖς;

1316. V. τοῖσι δ' ἐνδίκοις. 1321. V. θριγκοῦ τοῦδ'. Corr. Dobreus.

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ΠΥΘΙΑ.

ἤκουσα· καὶ σύ γ' ὠμὸς ὢν ἁμαρτάνεις.

ΙΩΝ.

οὐ χρή με τοὺς κτείνοντας ἀνταπολλύναι;

ΠΥΘΙΑ.

προγόνοις δάμαρτες δυσμενεῖς ἀεί ποτε.

ΙΩΝ.

ἡμεῖς δὲ μητρυιαῖς γε πάσχοντες κακῶς.

ΠΥΘΙΑ.

μὴ ταῦτα· λείπων ἱρὰ καὶ στείχων πάτραν

ΙΩΝ.

τί δή με δρᾶσαι νουθετούμενον χρεών;

ΠΥΘΙΑ.

καθαρὸς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.

ΙΩΝ.

καθαρὸς ἅπας τοι πολεμίους ὅς ἂν κτάνῃ.

ΠΥΘΙΑ.

μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὓς ἔχω λόγους.

ΙΩΝ.

λέγοις ἄν· εὔνους δ' οὐσ' ἐρεῖς ὅσ' ἂν λέγῃς.

ΠΥΘΙΑ.

ὁρᾷς τόδ' ἄγγος χερὸς ὑπαγκάλισμ' ἐμῆς,

ΙΩΝ.

ὁρῶ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.

ΠΥΘΙΑ.

ἐν τῇδέ σ' ἔλαβον νεόγονον βρέφος ποτέ.

ΙΩΝ.

τί φῄς; ὁ μῦθος εἰσενήνεκται νέος.

ΠΥΘΙΑ.

σιγῇ γὰρ εἶχον αὐτά, νῦν δὲ δείκνυμεν.

ΙΩΝ.

πῶς οὖν ἔκρυπτες τότε λαβοῦσ' ἡμᾶς πάλαι;

ΠΥΘΙΑ.

ὁ θεὸς ἐβούλετ' ἐν δόμοις σ' ἔχειν λάτριν.

1337. V. ὑπ' ἀγκάλαις ἐμαῖς. Corr. Elmsleius. 1343. V. σ' post ὁ θεὸς.

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ΙΩΝ.

νῦν δ' οὐχὶ χρῄζει; τῷ τόδε γνῶναί με χρή;

ΠΥΘΙΑ.

πατέρα κατειπὼν τῆσδέ σ' ἐκπέμπει χθονός.

ΙΩΝ.

σὺ δ' ἐκ κελευσμῶν, ἢ πόθεν, σώζεις τάδε;

ΠΥΘΙΑ.

ἐνθυμίον μοι τόδε τίθησι Λοξίας.

ΙΩΝ.

τί χρῆμα δρᾶσαι, λέγε, πέραινε σοὺς λόγους.

ΠΥΘΙΑ.

σῶσαι τόδ' εὕρημ' ἐς τὸν ὄντα νῦν χρόνον.

ΙΩΝ.

ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην;

ΠΥΘΙΑ.

ἐνθάδε κέκρυπται σπάργαν' οἷς ἐνῆσθα σύ.

ΙΩΝ.

μητρὸς τάδ' ἡμῖν ἐκφέρεις ζητήματα.

ΠΥΘΙΑ.

ἐπεί γ' ὁ δαίμων βούλεται, πάροιθε δ' οὔ.

ΙΩΝ.

ὦ μακαρίων μοι φασμάτων ἥδ' ἡμέρα.

ΠΥΘΙΑ.

λαβὼν νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει.

ΙΩΝ.

πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὅρους;

ΠΥΘΙΑ.

γνώσει τάδ' αὐτός. τοῦ θεοῦ δ' ἕκατί σε
ἔθρεψά τ', ὦ παῖ, καὶ τάδ' ἀποδίδωμί σοι,
ἃ κεῖνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν
σῶσαί θ'· ὅτου δέ γ' οὕνεκ' οὐκ ἔχω λέγειν.
ἥδει δὲ θνητῶν οὔτις ἀνθρώπων τάδε
ἔχοντας ἡμᾶς, οὐδ' ἵν' ἦν κεκρυμμένα.
καὶ χαῖρ'· ἴσον γάρ σ' ὡς τεκοῦσ' ἀσπάζομαι.

1356. V. continuatur Pythia. Corr. Kirchhoffius, f. l. πῶς; ἆρ' ἐπελθὼν. 1360. Ald. ὅτου δ' ἐβούλεθ' οὕνεκ'. Post Barnesium om. οὕνεκ'.

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ἄρξαι δ', ὅθεν σὴν μητέρα ζητεῖν σε χρή·
πρῶτον μὲν εἴ τις Δελφίδων τεκοῦσά σε
ἐς τούσδε ναοὺς ἐξέθηκε παρθένος,
ἔπειτα δ' εἴ τις Ἑλλάς· ἐξ ἡμῶν δ' ἔχεις
ἅπαντα Φοίβου θ', ὃς μετέσχε τῆς τύχης.

ΙΩΝ.

φεῦ φεῦ. κατ' ὄσσων ὡς ὑγρὸν βάλλω δάκρυ,
ἐκεῖσε τὸν νοῦν δοὺς ὅθ' ἡ τεκοῦσά με,
κρυφαῖα νυμφευθεῖσ' ἀπημπόλα λάθρα,
καὶ μαστὸν οὐχ ἑπέσχεν· ἀλλ' ἀνώνυμος
ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίον.
τὰ τοῦ θεοῦ μὲν χρηστά, τοῦ δὲ δαίμονος
βαρέα· χρόνον γὰρ ὅν μ' ἐχρῆν ἐν ἀγκάλαις
μητρὸς τρυφῆσαι καί τι τερφθῆναι βίου,
ἀπεστερήθην φιλτάτης μητρὸς τροφῆς.
τλήμων δὲ χἡ τεκοῦσά μ', ὡς ταυτὸν πάθος
πέπονθε, παιδὸς ἀπολέσασα χαρμονάς.
καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἴσω θεῷ
ἀνάθημ', ἵν' εὕρω μηδὲν ὧν οὐ βούλομαι.
εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις,
εὑρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἐᾶν.
ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς.
καίτοι τί πάσχω, τοῦ θεοῦ προθυμίᾳ
πολεμῶ, τὰ μητρὸς σύμβολ' ὃς σέσωκέ μοι.
ἀνοικτέον τάδ' ἐστὶ καὶ τολμητέον.
τὰ γὰρ πεπρωμέν' οὐδ' ὑπερβαίην ποτ' ἄν.
ὦ στέμματ' ἱρά, τί ποτέ μοι κεκεύθατε,
καὶ σύνδεθ', οἷσι τἄμ' ἐφρουρήθη φίλα;
ἰδοὺ περίπτυγμ' ἀντίπηγος εὐκύκλου
ὡς οὐ γεγήρακ' ἔκ τινος θηλάτου,
εὐρώς τ' ἄπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ
χρόνος πολὺς δὴ τοῖσδε θησαυρίσμασιν.

ΚΡΕΟΥΣΑ.

τί δῆτα φάσμα τῶν ἀνελπίστων ὁρῶ;

ΙΩΝ.

σίγα σύ· πολλὰ καὶ πάροιθεν οἶσθά μοι.

1372. V. *ὑπέσχεν*. Corr. Dobreus. 1386. V. *γ' ἔσωσε*. Corr. Dobreus. 1396. V. *σιγᾶν*. Corr. plurimi.

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ΚΡΕΟΥΣΑ.

οὐκ ἐν σιωπῇ τἀμά· μή με νουθέτει.
ὁρῶ γὰρ ἄγγος οὐξέθηκ' ἐγώ ποτε
[σέ γ' ὦ τέκνον μοι βρέφος ἔτ' ὄντα νήπιον]
Κέκροπος ἐς ἄντρα καὶ Μακρὰς πετρηρεφεῖς.
λείψω δὲ βωμὸν τόνδε, κεἰ θανεῖν με χρή.

ΙΩΝ.

λάζυσθε τήνδε· θεομανὴς γὰρ ἦλατο
βωμοῦ λιποῦσα ξόανα· δεῖτε δ' ὠλένας.

ΚΡΕΟΥΣΑ.

σφάζοντες οὐ λήγοιτ' ἄν· ὡς ἀνθέξομαι
καὶ τῆσδε καὶ σοῦ τῶν τ' ἔσω κεκρυμμένων.

ΙΩΝ.

τάδ' οὐχὶ δεινά; ῥυσιάζομαι λόγῳ.

ΚΡΕΟΥΣΑ.

οὔκ, ἀλλὰ σοῖς φίλοισιν εὑρίσκει φίλος.

ΙΩΝ.

ἐγὼ φίλος σός; κἄτά μ' ἔκτεινες λάθρα;

ΚΡΕΟΥΣΑ.

παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκοῦσι φίλτατον.

ΙΩΝ.

παῦσαι πλέκουσα· λήψομαί σ' ἐγὼ καλῶς.

ΚΡΕΟΥΣΑ.

ἐς τοῦθ' ἱκοίμην, τοῦδε τοξεύω, τέκνον.

ΙΩΝ.

κενὸν τόδ' ἄγγος, ἢ στέγει πλήρωμά τι;

ΚΡΕΟΥΣΑ.

σά γ' ἔνδυθ', οἷσί σ' ἐξέθηκ' ἐγώ ποτε.

ΙΩΝ.

καὶ τοὔνομ' αὐτῶν ἔξερεῖς, πρὶν εἰσιδεῖν;

ΚΡΕΟΥΣΑ.

κἂν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι.

ΙΩΝ.

λέγ'. ὡς ἔχει τι δεινὸν ἥδε τόλμα σου.

1398. Dind. οὔ 'ξ. Codd. quod dedi. 1399. V. desunt uncini. 1416. V. ἡ τόλμη γέ σου.

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ΚΡΕΟΥΣΑ.

σκέψασθ' ὃ παῖς ποτ' οὖσ' ὕφασμ' ὕφην' ἐγώ.

ΙΩΝ.

ποῖόν τι; πολλὰ παρθένων ὑφάσματα.

ΚΡΕΟΥΣΑ.

οὐ τέλεον, οἷον δ' ἐκδίδαγμα κερκίδος.

ΙΩΝ.

μορφὴν ἔχον τίν'; ὡς με μὴ ταύτη λάβῃς. 1420

ΚΡΕΟΥΣΑ.

Γοργὼν μὲν ἐν μέσοισιν ἠτρίοις πέπλων.

ΙΩΝ.

ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος;

ΚΡΕΟΥΣΑ.

κεκρασπέδωται δ' ὄφεσιν αἰγίδος τρόπον.

ΙΩΝ.

[ἰδού.]

τόδ' ἔσθ' ὕφασμα δεσμά θ', ὡς εὑρίσκομεν.

ΚΡΕΟΥΣΑ.

ὦ χρόνιος ἱστὸς παρθενευμάτων ἐμῶν. 1425

ΙΩΝ.

ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐστοχεῖς;

ΚΡΕΟΥΣΑ.

δράκοντε σαρκάζοντε παγχρύσῳ γέννι.

ΙΩΝ.

δώρημ' Ἀθάνας, ἢ τέκν' ἐντρέφειν λέγει;

ΚΡΕΟΥΣΑ.

Ἐριχθονίου γε τοῦ πάλαι μιμήματα.

ΙΩΝ.

τί δρᾶν, τί χρῆσθαι, φράζε μοι, χρυσώμασι. 1430

ΚΡΕΟΥΣΑ.

δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.

ΙΩΝ.

ἔνεισιν οἵδε· τὸ δὲ τρίτον ποθῶ μαθεῖν.

1425. V. ὦ χρόνιον ἱστῶν παρθένευμα τῶν ἐμῶν. 1426. V. εὐτυχεῖς. Corr. Piersonus. 1427. Codd. δράκοντες ἀρχαῖόν τι. Porsonus, δράκοντε μαρμαίροντε. 1428. Fort. Creusae tribuendus est et inter duarum lacunarum notas ponendus.

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ΚΡΕΟΥΣΑ.

στέφανον ἐλαίας ἀμφέθηκά σοι τότε,
ἣν πρῶτ' Ἀθάνα σκόπελον εἰσηνέγκατο.
ὃς, εἴπερ ἔστιν, οὔποτ' ἐκλείπει χλόην,
θάλλει δ' ἐλαίας ἐξ ἀγηράτου γεγώς.

ΙΩΝ.

ὦ φιλτάτη μοι μῆτερ, ἄσμενός σ' ἰδὼν
πρὸς ἀσμένας πέπτωκα σὰς παρηίδας.

ΚΡΕΟΥΣΑ.

ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου,
συγγνώσεται γὰρ ὁ θεὸς, ἐν χεροῖν σ' ἔχω,
ἄελπτον εὕρημ', ὃν κατὰ γᾶς ἐνέρων
χθονίων μέτα Περσεφόνας τ' ἐδόκουν ναίειν.

ΙΩΝ.

ἀλλ', ὦ φίλη μοι μῆτερ, ἐν χεροῖν σέθεν
ὁ κατθανών τε κοὐ θανὼν φαντάζομαι.

ΚΡΕΟΥΣΑ.

ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπτυχαὶ,
τίν' αὐδὰν ἀΰσω, βοάσω; πόθεν μοι
συνέκυρσ' ἀδόκητος ἡδονά; πόθεν
ἐλάβομεν χαράν;

ΙΩΝ.

ἐμοὶ γενέσθαι πάντα μᾶλλον ἄν ποτε,
μῆτερ, παρέστη τῶνδ' ὅπως σός εἰμ' ἐγώ.

ΚΡΕΟΥΣΑ.

ἔτι φόβῳ τρέμω.

ΙΩΝ.

μῶν οὐκ ἔχειν μ' ἔχουσα;

ΚΡΕΟΥΣΑ.

τὰς γὰρ ἐλπίδας
ἀπέβαλον πρόσω.
ἰὼ γύναι, πόθεν πόθεν ἔλαβες ἐμὸν
βρέφος * ἀγκαλῶν;
τίν' ἀνὰ χέρα δόμους ἔβα Λοξίου;

1434. V. Ἀθάνα σκόπελον εἰσηνέγκατο. 1436. V. ἀκηράτου.
1442. V. χθόνιον. Corr. Heathius.

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ΙΩΝ.

θεῖον τόδ'· ἀλλὰ τἀπίλοιπα τῆς τύχης
εὐδαιμονοῖμεν, ὡς τὰ πρόσθε δυστυχῆ.

ΚΡΕΟΥΣΑ.

τέκνον, οὐκ ἀδάκρυτος ἐκλοχεύει,
γόοις δὲ ματρὸς ἐκ χερῶν ὁρίζει·
νῦν δὲ γενειάσιν παρὰ σέθεν πνέω,
μακαριωτάτας τυχοῦσ' ἡδονᾶς.

ΙΩΝ.

τοὐμὸν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.

ΚΡΕΟΥΣΑ.

ἄπαιδες οὐκέτ' ἐσμὲν οὐδ' ἄτεκνοι·
δῶμ' ἐστιοῦται, γᾶ δ' ἔχει τυράννους·
ἀνηβᾷ δ' Ἐρεχθεύς,
ὅ τε γηγενέτας δόμος οὐκέτι νύκτας δέρκεται,
ἀελίου δ' ἀναβλέπει λαμπάσιν.

ΙΩΝ.

μῆτερ, παρών μοι καὶ πατὴρ μετασχέτω
τῆς ἡδονῆς τῆσδ' ἧς ἔδωχ' ὑμῖν ἐγώ.

ΚΡΕΟΥΣΑ.

ὦ τέκνον, τί φῄς; οἷον οἷον ἀνελέγχομαι.

ΙΩΝ.

πῶς εἶπας;

ΚΡΕΟΥΣΑ.

ἄλλοθεν γέγονας ἄλλοθεν.

ΙΩΝ.

ὤμοι· νόθον με παρθένευμ' ἔτικτε σόν;

ΚΡΕΟΥΣΑ.

οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων
ὑμέναιος ἐμὸς,
τέκνον, ἔτικτε σὸν κάρα.

ΙΩΝ.

αἰαῖ· πέφυκα δυσγενὴς, μῆτερ, πόθεν;

ΚΡΕΟΥΣΑ.

ἴστω Γοργοφόνα,

1464. V. τάδε δ'. Corr. Musgr. et Reiskius. 1471. Omisi γὰρ cum Pal.

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ΙΩΝ.

τί τοῦτ' ἔλεξας;

ΚΡΕΟΥΣΑ.

ἃ σκοπέλοις ἐπ' ἐμοῖς
τὸν ἐλαιοφυῆ πάγον θάσσει.

ΙΩΝ.

λέγεις λέγεις μοι δόλια κοὐ σαφῆ τάδε.

ΚΡΕΟΥΣΑ.

παρ' ἀηδόνιον πέτραν Φοίβῳ

ΙΩΝ.

τί Φοῖβον αὐδᾷς;

ΚΡΕΟΥΣΑ.

κρυπτόμενον λέχος ηὐνάσθην.

ΙΩΝ.

λέγ' · ὡς ἐρεῖς τι κεδνὸν εὐτυχές τέ μοι.

ΚΡΕΟΥΣΑ.

δεκάτῳ δέ σε μηνὸς ἐν κύκλῳ
κρύφιον ὠδῖν' ἔτεκον Φοίβῳ.

ΙΩΝ.

ὦ φίλτατ' εἰποῦσ', εἰ λέγεις ἐτήτυμα.

ΚΡΕΟΥΣΑ.

παρθένια δ' ἑκὰς ματέρος
σπάργαν' ἀμφίβολά σοι τάδε συν-
ῆψα, κερκίδος ἐμᾶς πλάνους.
γάλακτι δ' οὐκ ἐπέσχον, οὐδὲ μαστῷ
τροφεῖα ματρὸς, οὐδὲ λουτρὰ χειροῖν,
ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν
γαμφηλαῖς φόνευμα θοίναμά τ' εἰς
Ἅιδαν ἐκβάλλει.

ΙΩΝ.

ὦ δεινὰ τλᾶσα μῆτερ.

ΚΡΕΟΥΣΑ.

ἐν φόβῳ καταδεθεῖσα σὰν
ψυχὰν ἀπέβαλον, τέκνον·
ἔκτεινά σ' ἄκουσ'.

1489. V. ἐμᾶς. 1490. V. τάδ' ἐνῆψα.

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ΙΩΝ.

ἐξ ἐμοῦ τ' οὐχ ὅσι' ἔθνησκες.

ΚΡΕΟΥΣΑ.

ἰὼ δειναὶ μὲν αἱ τότε τύχαι,
δειναὶ δὲ καὶ τάδ'· ἐλισσόμεσθ' ἐκεῖθεν
ἐνθάδε δυστυχίαισιν
εὐτυχίαις τε πάλιν,
μεθίσταται δὲ πνεύματα.
μενέτω· τὰ πάροιθεν ἅλις κακά· νῦν δ'
ἐγένετό τις οὖρος ἐκ κακῶν, ὦ παῖ.

ΧΟΡΟΣ.

μηδεὶς δοκείτω μηδὲν ἀνθρώπῳ ποτὲ
ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

ΙΩΝ.

ὦ μεταβαλοῦσα μυρίους ἤδη βροτῶν
καὶ δυστυχῆσαι καὖθις αὖ πρᾶξαι καλῶς,
Τύχη, παρ' οἵαν ἤλθομεν στάθμην βίου,
μητέρα φονεῦσαι καὶ παθεῖν ἀνάξια.
φεῦ·
ἆρ' ἐν φαενναῖς ἡλίου περιπτυχαῖς
ἔνεστι πάντα τάδε καθ' ἡμέραν μαθεῖν;
φίλον μὲν οὖν σ' εὕρημα, μῆτερ, εὕρομεν,
καὶ τὸ γένος οὐδὲν μεμπτὸν ὡς ἡμῖν τόδε·
τὰ δ' ἄλλα πρὸς σὲ βούλομαι μόνην φράσαι.
δεῦρ' ἔλθ'· ἐς οὓς γὰρ τοὺς λόγους εἰπεῖν θέλω,
καὶ περικαλύψαι τοῖσι πράγμασι σκότον.
ὅρα σὺ, μῆτερ, μὴ σφαλεῖσ' ἃ παρθένοις
ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους,
ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν,
καὶ τοὐμὸν αἰσχρὸν ἀποφυγεῖν πειρωμένη,
Φοίβῳ τεκεῖν με φῇς, τεκοῦσ' οὐκ ἐκ θεοῦ.

ΚΡΕΟΥΣΑ.

μὰ τὴν παρασπίζουσαν ἅρμασίν ποτε
Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπι,
οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον,
ἀλλ' ὅσπερ ἐξέθρεψε Λοξίας ἄναξ.

1504. Codd. δειλία. Edd. recc. δείλαια. 1510. V. ἀνθρώπων.

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ΚΡΕΟΥΣΑ.

ὅσ' ἀσπὶς ἔγχος θ'· ἥδε σοι παμπησία.

ΙΩΝ.

ἔκλειπε βωμὸν καὶ θεηλάτους ἕδρας.

ΚΡΕΟΥΣΑ.

τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει.

ΙΩΝ.

σὺ δ' οὐχ ὑφέξεις ζημίαν, κτείνουσ' ἐμέ;

ΚΡΕΟΥΣΑ.

ἦν γ' ἐντὸς ἀδύτων τῶνδέ με σφάξαι θέλῃς.

ΙΩΝ.

τίς ἡδονή σοι θεοῦ θανεῖν ἐν στέμμασι;

ΚΡΕΟΥΣΑ.

λυπήσομέν τιν' ὧν λελυπήμεσθ' ὕπο.

ΙΩΝ.

φεῦ.
δεινόν γε, θνητοῖς τοὺς νόμους ὡς οὐ καλῶς
ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·
τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἵξειν ἐχρῆν,
ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψαύειν καλὸν
θεῶν πονηρὰν χεῖρα, τοὺς δέ γ' ἐνδίκους
ἱερὰ καθίζειν, ὅστις ἠδικεῖτ', ἐχρῆν,
καὶ μὴ 'πὶ ταὐτὸ τοῦτ' ἰόντ' ἔχειν ἴσον
τόν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

ΠΥΘΙΑ.

ἐπίσχες, ὦ παῖ· τρίποδα γὰρ χρηστήριον
λιποῦσα θριγκοὺς τούσδ' ὑπερβάλλω ποδὶ
Φοίβου προφῆτις, τρίποδος ἀρχαῖον νόμον
σώζουσα, πασῶν Δελφίδων ἐξαίρετος.

ΙΩΝ.

χαῖρ', ὦ φίλη μοι μῆτερ, οὐ τεκοῦσά περ.

ΠΥΘΙΑ.

ἀλλ' οὖν λεγόμεθά γ'· ἡ φάτις δ' οὔ μοι πικρά.

ΙΩΝ.

ἤκουσας ὡς μ' ἔκτεινεν ἥδε μηχαναῖς;

1316. V. τοῖσι δ' ἐνδίκοις. 1321. V. θριγκοῦ τοῦδ'. Corr. Dobreus.

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ΠΥΘΙΑ.

ἤκουσα· καὶ σύ γ' ὠμὸς ὢν ἁμαρτάνεις.

ΙΩΝ.

οὐ χρή με τοὺς κτείνοντας ἀνταπολλύναι;

ΠΥΘΙΑ.

προγόνοις δάμαρτες δυσμενεῖς ἀεί ποτε.

ΙΩΝ.

ἡμεῖς δὲ μητρυιαῖς γε πάσχοντες κακῶς.

ΠΥΘΙΑ.

μὴ ταῦτα· λείπων ἱρὰ καὶ στείχων πάτραν

ΙΩΝ.

τί δή με δρᾶσαι νουθετούμενον χρεών;

ΠΥΘΙΑ.

καθαρὸς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.

ΙΩΝ.

καθαρὸς ἅπας τοι πολεμίους ὃς ἂν κτάνῃ.

ΠΥΘΙΑ.

μὴ σύ γε· παρ' ἡμῶν δ' ἔκλαβ' οὓς ἔχω λόγους.

ΙΩΝ.

λέγοις ἄν· εὔνους δ' οὖσ' ἐρεῖς ὅσ' ἂν λέγῃς.

ΠΥΘΙΑ.

ὁρᾷς τόδ' ἄγγος χερὸς ὑπαγκάλισμ' ἐμῆς,

ΙΩΝ.

ὁρῶ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.

ΠΥΘΙΑ.

ἐν τῇδέ σ' ἔλαβον νεόγονον βρέφος ποτέ.

ΙΩΝ.

τί φῄς; ὁ μῦθος εἰσενήνεκται νέος.

ΠΥΘΙΑ.

σιγῇ γὰρ εἶχον αὐτά, νῦν δὲ δείκνυμεν.

ΙΩΝ.

πῶς οὖν ἔκρυπτες τότε λαβοῦσ' ἡμᾶς πάλαι;

ΠΥΘΙΑ.

ὁ θεὸς ἐβούλετ' ἐν δόμοις σ' ἔχειν λάτριν.

1337. V. ὑπ' ἀγκάλαις ἐμαῖς. Corr. Elmsleius. 1343. V. σ' post ὁ θεὸς.

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ΙΩΝ.

νῦν δ' οὐχὶ χρῄζει; τῷ τόδε γνῶναί με χρή;

ΠΥΘΙΑ.

πατέρα κατειπὼν τῆσδέ σ' ἐκπέμπει χθονός.

ΙΩΝ.

σὺ δ' ἐκ κελευσμῶν, ἢ πόθεν, σώζεις τάδε;

ΠΥΘΙΑ.

ἐνθύμιόν μοι τόδε τίθησι Λοξίας.

ΙΩΝ.

τί χρῆμα δρᾶσαι, λέγε, πέραινε σοὺς λόγους.

ΠΥΘΙΑ.

σῶσαι τόδ' εὕρημ' ἐς τὸν ὄντα νῦν χρόνον.

ΙΩΝ.

ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην;

ΠΥΘΙΑ.

ἐνθάδε κέκρυπται σπάργαν' οἷς ἐνῆσθα σύ.

ΙΩΝ.

μητρὸς τάδ' ἡμῖν ἐκφέρεις ζητήματα.

ΠΥΘΙΑ.

ἐπεί γ' ὁ δαίμων βούλεται, πάροιθε δ' οὔ.

ΙΩΝ.

ὦ μακαρίων μοι φασμάτων ἥδ' ἡμέρα.

ΠΥΘΙΑ.

λαβὼν νυν αὐτὰ τὴν τεκοῦσαν ἐκπόνει.

ΙΩΝ.

πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὅρους;

ΠΥΘΙΑ.

γνώσει τάδ' αὐτός. τοῦ θεοῦ δ' ἕκατί σε
ἔθρεψά τ', ὦ παῖ, καὶ τάδ' ἀποδίδωμί σοι,
ἃ κεῖνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν
σῶσαί θ'· ὅτου δέ γ' οὕνεκ' οὐκ ἔχω λέγειν.
ἥδει δὲ θνητῶν οὔτις ἀνθρώπων τάδε
ἔχοντας ἡμᾶς, οὐδ' ἵν' ἦν κεκρυμμένα.
καὶ χαῖρ'· ἴσον γάρ σ' ὡς τεκοῦσ' ἀσπάζομαι.

1356. V. continuatur Pythia. Corr. Kirchhoffius, f. l. πῶς; ἆρ' ἐπελθὼν. 1360. Ald. ὅτου δ' ἐβούλεθ' οὕνεκ'. Post Barnesium om. οὕνεκ'.

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ἄρξαι δ', ὅθεν σὴν μητέρα ζητεῖν σε χρή·
πρῶτον μὲν εἴ τις Δελφίδων τεκοῦσά σε
ἐς τούσδε ναοὺς ἐξέθηκε παρθένος,
ἔπειτα δ' εἴ τις Ἑλλάς· ἐξ ἡμῶν δ' ἔχεις
ἅπαντα Φοίβου θ', ὃς μετέσχε τῆς τύχης.

ΙΩΝ.

φεῦ φεῦ. κατ' ὄσσων ὡς ὑγρὸν βάλλω δάκρυ,
ἐκεῖσε τὸν νοῦν δοὺς ὅθ' ἡ τεκοῦσά με,
κρυφαῖα νυμφευθεῖσ' ἀπημπόλα λάθρα,
καὶ μαστὸν οὐχ ἑπέσχεν· ἀλλ' ἀνώνυμος
ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίον.
τὰ τοῦ θεοῦ μὲν χρηστά, τοῦ δὲ δαίμονος
βαρέα· χρόνον γὰρ ὅν μ' ἐχρῆν ἐν ἀγκάλαις
μητρὸς τρυφῆσαι καί τι τερφθῆναι βίου,
ἀπεστερήθην φιλτάτης μητρὸς τροφῆς.
τλήμων δὲ χἡ τεκοῦσά μ', ὡς ταυτὸν πάθος
πέπονθε, παιδὸς ἀπολέσασα χαρμονάς.
καὶ νῦν λαβὼν τήνδ' ἀντίπηγ' οἴσω θεῷ
ἀνάθημ', ἵν' εὕρω μηδὲν ὧν οὐ βούλομαι.
εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις,
εὑρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἐᾶν.
ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς.
καίτοι τί πάσχω, τοῦ θεοῦ προθυμίᾳ
πολεμῶ, τὰ μητρὸς σύμβολ' ὃς σέσωκέ μοι.
ἀνοικτέον τάδ' ἐστὶ καὶ τολμητέον.
τὰ γὰρ πεπρωμέν' οὐδ' ὑπερβαίην ποτ' ἄν.
ὦ στέμμαθ' ἱρά, τί ποτέ μοι κεκεύθατε,
καὶ σύνδεθ', οἷσι τἄμ' ἐφρουρήθη φίλα;
ἰδοὺ περίπτυγμ' ἀντίπηγος εὐκύκλου
ὡς οὐ γεγήρακ' ἔκ τινος θηλάτου,
εὐρώς τ' ἄπεστι πλεγμάτων· ὁ δ' ἐν μέσῳ
χρόνος πολὺς δὴ τοῖσδε θησαυρίσμασιν.

ΚΡΕΟΥΣΑ.

τί δῆτα φάσμα τῶν ἀνελπίστων ὁρῶ;

ΙΩΝ.

σίγα σύ· πολλὰ καὶ πάροιθεν οἶσθά μοι.

1372. V. *ὑπέσχεν*. Corr. Dobreus. 1386. V. *γ' ἔσωσε*. Corr. Dobreus. 1396. V. *σιγᾶν*. Corr. plurimi.

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ΚΡΕΟΥΣΑ.

οὐκ ἐν σιωπῇ ταμά· μή με νουθέτει.
ὁρῶ γὰρ ἄγγος οὐξέθηκ' ἐγώ ποτε
[σέ γ' ὦ τέκνον μοι βρέφος ἔτ' ὄντα νήπιον]
Κέκροπος ἐς ἄντρα καὶ Μακρὰς πετρηρεφεῖς.
λείψω δὲ βωμὸν τόνδε, κεἰ θανεῖν με χρή.

ΙΩΝ.

λάζυσθε τήνδε· θεομανὴς γὰρ ἦλατο
βωμοῦ λιποῦσα ξόανα· δεῖτε δ' ὠλένας.

ΚΡΕΟΥΣΑ.

σφάζοντες οὐ λήγοιτ' ἄν· ὡς ἀνθέξομαι
καὶ τῆσδε καὶ σοῦ τῶν τ' ἔσω κεκρυμμένων.

ΙΩΝ.

τάδ' οὐχὶ δεινά; ῥυσιάζομαι λόγῳ.

ΚΡΕΟΥΣΑ.

οὔκ, ἀλλὰ σοῖς φίλοισιν εὑρίσκει φίλος.

ΙΩΝ.

ἐγὼ φίλος σός; κἄτά μ' ἔκτεινες λάθρα;

ΚΡΕΟΥΣΑ.

παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκοῦσι φίλτατον.

ΙΩΝ.

παῦσαι πλέκουσα· λήψομαί σ' ἐγὼ καλῶς.

ΚΡΕΟΥΣΑ.

ἐς τοῦθ' ἱκοίμην, τοῦδε τοξεύω, τέκνον.

ΙΩΝ.

κενὸν τόδ' ἄγγος, ἢ στέγει πλήρωμά τι;

ΚΡΕΟΥΣΑ.

σά γ' ἔνδυθ', οἷσί σ' ἐξέθηκ' ἐγώ ποτε.

ΙΩΝ.

καὶ τοὔνομ' αὐτῶν ἔξερεῖς, πρὶν εἰσιδεῖν;

ΚΡΕΟΥΣΑ.

κἂν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι.

ΙΩΝ.

λέγ'. ὡς ἔχει τι δεινὸν ἥδε τόλμα σου.

1398. Dind. οὔ 'ξ. Codd. quod dedi. 1399. V. desunt uncini. 1416. V. ἡ τόλμη γέ σου.

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ΚΡΕΟΥΣΑ.

σκέψασθ' ὃ παῖς ποτ' οὖσ' ὕφασμ' ὕφην' ἐγώ.

ΙΩΝ.

ποῖόν τι; πολλὰ παρθένων ὑφάσματα.

ΚΡΕΟΥΣΑ.

οὐ τέλεον, οἷον δ' ἐκδίδαγμα κερκίδος.

ΙΩΝ.

μορφὴν ἔχον τίν'; ὡς με μὴ ταύτῃ λάβῃς.

ΚΡΕΟΥΣΑ.

Γοργὼν μὲν ἐν μέσοισιν ἠτρίοις πέπλων.

ΙΩΝ.

ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος;

ΚΡΕΟΥΣΑ.

κεκρασπέδωται δ' ὄφεσιν αἰγίδος τρόπον.

ΙΩΝ.

[ἰδού.]

τόδ' ἔσθ' ὕφασμα δεσμά θ', ὡς εὑρίσκομεν.

ΚΡΕΟΥΣΑ.

ὦ χρόνιος ἱστὸς παρθενευμάτων ἐμῶν.

ΙΩΝ.

ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐστοχεῖς;

ΚΡΕΟΥΣΑ.

δράκοντε σαρκάζοντε παγχρύσῳ γέννι.

ΙΩΝ.

δώρημ' Ἀθάνας, ἢ τέκν' ἐντρέφειν λέγει;

ΚΡΕΟΥΣΑ.

Ἐριχθονίου γε τοῦ πάλαι μιμήματα.

ΙΩΝ.

τί δρᾶν, τί χρῆσθαι, φράζε μοι, χρυσώμασι.

ΚΡΕΟΥΣΑ.

δέραια παιδὶ νεογόνῳ φέρειν, τέκνον.

ΙΩΝ.

ἔνεισιν οἷδε· τὸ δὲ τρίτον ποθῶ μαθεῖν.

1425. V. ὦ χρόνιον ἱστῶν παρθένευμα τῶν ἐμῶν. 1426. V. εὐτυχεῖς. Corr. Piersonus. 1427. Codd. δράκοντες ἀρχαῖόν τι. Porsonus, δράκοντε μαρμαίροντε. 1428. Fort. Creusae tribuendus est et inter duarum lacunarum notas ponendus.

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ΚΡΕΟΥΣΑ.

στέφανον ἐλαίας ἀμφέθηκά σοι τότε,
ἣν πρῶτ' Ἀθάνα σκόπελον εἰσηνέγκατο.
ὃς, εἴπερ ἔστιν, οὔποτ' ἐκλείπει χλόην,
θάλλει δ' ἐλαίας ἐξ ἀγηράτου γεγώς.

ΙΩΝ.

ὦ φιλτάτη μοι μῆτερ, ἅσμενός σ' ἰδὼν
πρὸς ἀσμένας πέπτωκα σὰς παρηίδας.

ΚΡΕΟΥΣΑ.

ὦ τέκνον, ὦ φῶς μητρὶ κρεῖσσον ἡλίου,
συγγνώσεται γὰρ ὁ θεὸς, ἐν χεροῖν σ' ἔχω,
ἄελπτον εὕρημ', ὃν κατὰ γᾶς ἐνέρων
χθονίων μέτα Περσεφόνας τ' ἐδόκουν ναίειν.

ΙΩΝ.

ἀλλ', ὦ φίλη μοι μῆτερ, ἐν χεροῖν σέθεν
ὁ κατθανών τε κοὐ θανὼν φαντάζομαι.

ΚΡΕΟΥΣΑ.

ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπτυχαὶ,
τίν' αὐδὰν ἀΰσω, βοάσω; πόθεν μοι
συνέκυρσ' ἀδόκητος ἡδονά; πόθεν
ἐλάβομεν χαράν;

ΙΩΝ.

ἐμοὶ γενέσθαι πάντα μᾶλλον ἄν ποτε,
μῆτερ, παρέστη τῶνδ' ὅπως σός εἰμ' ἐγώ.

ΚΡΕΟΥΣΑ.

ἔτι φόβῳ τρέμω.

ΙΩΝ.

μῶν οὐκ ἔχειν μ' ἔχουσα;

ΚΡΕΟΥΣΑ.

τὰς γὰρ ἐλπίδας
ἀπέβαλον πρόσω.
ἰὼ γύναι, πόθεν πόθεν ἔλαβες ἐμὸν
βρέφος * ἀγκαλῶν;
τίν' ἀνὰ χέρα δόμους ἔβα Λοξίου;

1434. V. Ἀθάνα σκόπελον εἰσηνέγκατο. 1436. V. ἀκηράτου.
1442. V. χθόνιον. Corr. Heathius.

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ΙΩΝ.

θεῖον τόδ'· ἀλλὰ τἀπίλοιπα τῆς τύχης
εὐδαιμονοῖμεν, ὡς τὰ πρόσθε δυστυχῆ.

ΚΡΕΟΥΣΑ.

τέκνον, οὐκ ἀδάκρυτος ἐκλοχεύει,
γόοις δὲ ματρὸς ἐκ χερῶν ὁρίζει·
νῦν δὲ γενειάσιν παρὰ σέθεν πνέω,
μακαριωτάτας τυχοῦσ' ἡδονᾶς.

ΙΩΝ.

τοὐμὸν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.

ΚΡΕΟΥΣΑ.

ἄπαιδες οὐκέτ' ἐσμὲν οὐδ' ἄτεκνοι·
δῶμ' ἑστιοῦται, γᾶ δ' ἔχει τυράννους·
ἀνηβᾷ δ' Ἐρεχθεύς,
ὅ τε γηγενέτας δόμος οὐκέτι νύκτας δέρκεται,
ἀελίου δ' ἀναβλέπει λαμπάσιν.

ΙΩΝ.

μῆτερ, παρών μοι καὶ πατὴρ μετασχέτω
τῆς ἡδονῆς τῆσδ' ἧς ἔδωχ' ὑμῖν ἐγώ.

ΚΡΕΟΥΣΑ.

ὦ τέκνον, τί φῄς; οἷον οἷον ἀνελέγχομαι.

ΙΩΝ.

πῶς εἶπας;

ΚΡΕΟΥΣΑ.

ἄλλοθεν γέγονας ἄλλοθεν.

ΙΩΝ.

ὤμοι· νόθον με παρθένευμ' ἔτικτε σόν;

ΚΡΕΟΥΣΑ.

οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων
ὑμέναιος ἐμὸς,
τέκνον, ἔτικτε σὸν κάρα.

ΙΩΝ.

αἰαῖ· πέφυκα δυσγενὴς, μῆτερ, πόθεν;

ΚΡΕΟΥΣΑ.

ἴστω Γοργοφόνα,

1464. V. τάδε δ'. Corr. Musgr. et Reiskius. 1471. Omisi γὰρ cum Pal.

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ΙΩΝ.

τί τοῦτ' ἔλεξας;

ΚΡΕΟΥΣΑ.

ἃ σκοπέλοις ἐπ' ἐμοῖς
τὸν ἐλαιοφυῆ πάγον θάσσει.

ΙΩΝ.

λέγεις λέγεις μοι δόλια κοὐ σαφῆ τάδε.

ΚΡΕΟΥΣΑ.

παρ' ἀηδόνιον πέτραν Φοίβῳ

ΙΩΝ.

τί Φοῖβον αὐδᾷς;

ΚΡΕΟΥΣΑ.

κρυπτόμενον λέχος ηὐνάσθην.

ΙΩΝ.

λέγ'· ὡς ἐρεῖς τι κεδνὸν εὐτυχές τέ μοι.

ΚΡΕΟΥΣΑ.

δεκάτῳ δέ σε μηνὸς ἐν κύκλῳ
κρύφιον ὠδῖν' ἔτεκον Φοίβῳ.

ΙΩΝ.

ὦ φίλτατ' εἰποῦσ', εἰ λέγεις ἐτήτυμα.

ΚΡΕΟΥΣΑ.

παρθένια δ' ἐκὰς ματέρος
σπάργαν' ἀμφίβολά σοι τάδε συν-
ῆψα, κερκίδος ἐμᾶς πλάνους.
γάλακτι δ' οὐκ ἐπέσχον, οὐδὲ μαστῷ
τροφεῖα ματρὸς, οὐδὲ λουτρὰ χειροῖν,
ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν
γαμφηλαῖς φόνευμα θοίναμά τ' εἰς
Ἅιδαν ἐκβάλλει.

ΙΩΝ.

ὦ δεινὰ τλᾶσα μῆτερ.

ΚΡΕΟΥΣΑ.

ἐν φόβῳ καταδεθεῖσα σὰν
ψυχὰν ἀπέβαλον, τέκνον·
ἔκτεινά σ' ἄκουσ'.

1489. V. ἐμᾶς. 1490. V. τάδ' ἐνῆψα.

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ΙΩΝ.

ἐξ ἐμοῦ τ' οὐχ ὅσι' ἔθνησκες.

ΚΡΕΟΥΣΑ.

ἰὼ δειναὶ μὲν αἱ τότε τύχαι,
δεινὰ δὲ καὶ τάδ'· ἐλισσόμεσθ' ἐκεῖθεν
ἐνθάδε δυστυχίαισιν
εὐτυχίαις τε πάλιν,
μεθίσταται δὲ πνεύματα.
μενέτω· τὰ πάροιθεν ἅλις κακά· νῦν δ'
ἐγένετό τις οὖρος ἐκ κακῶν, ὦ παῖ.

ΧΟΡΟΣ.

μηδεὶς δοκείτω μηδὲν ἀνθρώπῳ ποτὲ
ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

ΙΩΝ.

ὦ μεταβαλοῦσα μυρίους ἤδη βροτῶν
καὶ δυστυχῆσαι καὐθις αὖ πρᾶξαι καλῶς,
Τύχη, παρ' οἵαν ἦλθομεν στάθμην βίου,
μητέρα φονεῦσαι καὶ παθεῖν ἀνάξια.
φεῦ·
ἆρ' ἐν φαενναῖς ἡλίου περιπτυχαῖς
ἔνεστι πάντα τάδε καθ' ἡμέραν μαθεῖν;
φίλον μὲν οὖν σ' εὕρημα, μῆτερ, εὕρομεν,
καὶ τὸ γένος οὐδὲν μεμπτὸν ὡς ἡμῖν τόδε·
τὰ δ' ἄλλα πρὸς σὲ βούλομαι μόνην φράσαι.
δεῦρ' ἔλθ'· ἐς οὖς γὰρ τοὺς λόγους εἰπεῖν θέλω,
καὶ περικαλύψαι τοῖσι πράγμασι σκότον.
ὅρα σὺ, μῆτερ, μὴ σφαλεῖσ' ἃ παρθένοις
ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους,
ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν,
καὶ τοὐμὸν αἰσχρὸν ἀποφυγεῖν πειρωμένη,
Φοίβῳ τεκεῖν με φῇς, τεκοῦσ' οὐκ ἐκ θεοῦ.

ΚΡΕΟΥΣΑ.

μὰ τὴν παρασπίζουσαν ἅρμασίν ποτε
Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπι,
οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον,
ἀλλ' ὅσπερ ἐξέθρεψε Λοξίας ἄναξ.

1504. Codd. δειλία. Edd. recc. δείλαια. 1510. V. ἀνθρώπων.

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ΙΩΝ.

πῶς οὖν τὸν αὑτοῦ παῖδ' ἔδωκ' ἄλλῳ πατρὶ,
Ξούθου τέ φησι παῖδά μ' ἐκπεφυκέναι;

ΚΡΕΟΥΣΑ.

πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε
αὑτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ
δοίη τὸν αὑτοῦ παῖδα δεσπότην δόμων.

ΙΩΝ.

ὁ θεὸς ἀληθὴς, ἢ μάτην μαντεύεται,
ἐμοῦ ταράσσει, μῆτερ, εἰκότως φρένα.

ΚΡΕΟΥΣΑ.

ἄκουε δή νυν ἅμ' ἐσῆλθεν, ὦ τέκνον·
εὐεργετῶν σε Λοξίας ἐς εὐγενῆ
δόμον καθίζει· τοῦ θεοῦ δὲ λεγόμενος
οὐκ ἔσχες ἄν ποτ' οὔτε παγκλήρους δόμους
οὔτ' ὄνομα πατρός. πῶς γὰρ, οὖ γ' ἐγὼ γάμους
ἔκρυπτον αὐτὴ καί σ' ἀπέκτεινον λάθρα;
ὁ δ' ὠφελῶν σε προστίθησ' ἄλλῳ πατρί.

ΙΩΝ.

οὐχ ὧδε φαύλως αὖτ' ἐγὼ μετέρχομαι,
ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους
εἴτ' εἰμὶ θνητοῦ πατρὸς εἴτε Λοξίου.
ἔα· τίς οἴκων θυοδόκων ὑπερτελὴς
ἀντήλιον πρόσωπον ἐκφαίνει θεῶν;
φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων
ὁρῶμεν, εἰ μὴ καιρός ἐσθ' ἡμᾶς ὁρᾶν.

ΑΘΗΝΑ.

μὴ φεύγετ'· οὐ γὰρ πολεμίαν με φεύγετε,
ἀλλ' ἔν τ' Ἀθήναις κἀνθάδ' οὖσαν εὐμενῆ.
ἐπώνυμος δὲ σῆς ἀφικόμην χθονὸς,
Παλλὰς, δρόμῳ σπεύσασ' Ἀπόλλωνος πάρα,
ὃς ἐς μὲν ὄψιν σφῶν μολεῖν οὐκ ἠξίου,
μὴ τῶν πάροιθε μέμψις ἐς μέσον μόλῃ,
ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι,
ὡς ἥδε τίκτει σ' ἐξ Ἀπόλλωνος πατρὸς,

1552. f. l. οἳ' οὐ καιρός κ. τ. ἑ.

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δίδωσι δ' οἷς ἔδωκεν, οὐ φύσασί σε,
ἀλλ' ὡς κομίζοι' οἶκον εὐγενέστατον.
ἐπεὶ δ' ἀνεῴχθη πρᾶγμα μηνυθὲν τόδε,
θανεῖν σε δείσας μητρὸς ἐκ βουλευμάτων
καὶ τήνδε πρὸς σοῦ, μηχανὰς ἐρρύσατο.
ἔμελλε δ', αὐτὰ διασιωπήσας ἄναξ,
ἐν ταῖς Ἀθήναις γνωριεῖν ταύτην τε σὴν
σέ θ', ὡς πέφυκας τῆσδε καὶ Φοίβου πατρός.
ἀλλ' ὡς περαίνω πρᾶγμα καὶ χρησμοὺς θεῷ,
ἐφ' οἷσιν ἔξευξ' ἅρματ', εἰσακούσατον.
λαβοῦσα τόνδε παῖδα Κεκροπίαν χθόνα
χώρει, Κρέουσα, κεἰς θρόνους τυραννικοὺς
ἵδρυσον· ἐκ γὰρ τῶν Ἐρεχθέως γεγὼς
δίκαιος ἄρχειν τῆς γ' ἐμῆς ὅδε χθονός.
ἔσται δ' ἀν' Ἑλλάδ' εὐκλεής· οἱ τοῦδε γὰρ
παῖδες γενόμενοι τέσσαρες ῥίζης μιᾶς,
ἐπώνυμοι γῆς κἀπιφύλιοι χθονὸς
λαῶν ἔσονται, σκόπελον οἳ ναίουσ' ἐμόν.
Τελέων μὲν ἔσται πρῶτος· εἶτα δεύτερον
Ὅπλητες Ἀργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος
ἓν φῦλον ἕξουσ' Αἰγικορῆς. οἱ τῶνδε δ' αὖ
παῖδες γενόμενοι σὺν χρόνῳ πεπρωμένῳ
Κυκλάδας ἐποικήσουσι νησαίας πόλεις
χέρσους τε παράλους, ὃ σθένος τὴμῇ χθονὶ
δίδωσιν· ἀντίπορθμα δ' ἠπείροιν δυοῖν
πεδία κατοικήσουσιν, Ἀσιάδος τε γῆς
Εὐρωπίας τε· τοῦδε δ' ὀνόματος χάριν
Ἴωνες ὀνομασθέντες ἕξουσιν κλέος.
Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,
Δῶρος μὲν, ἔνθεν Δωρὶς ὑμνηθήσεται
πόλις, κατ' αἶαν Πελοπίαν δ' ὁ δεύτερος
Ἀχαιὸς, ὃς γῆς παραλίας Ῥίου πέλας
τύραννος ἔσται, κἀπισημανθήσεται
κείνου κεκλῆσθαι λαὸς ὄνομ' ἐπώνυμος.
καλῶς δ' Ἀπόλλων πάντ' ἔπραξε· πρῶτα μὲν
ἄνοσον λοχεύει σ', ὥστε μὴ γνῶναι φίλους·

1562. Codd. νομίζεις. Dind. κομίζῃ σ'. Propius esset ἐνίζοις.
1577. f. l. τε p. γῆς. Vulgo κἀπιφυλίου.

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ἐπεὶ δ' ἔτικτες τόνδε παῖδα κἀπέθου
ἐν σπαργάνοισιν, ἁρπάσαντ' ἐς ἀγκάλας
Ἑρμῆν κελεύει δεῦρο πορθμεῦσαι βρέφος,
ἔθρεψέ τ' οὐδ' εἴασεν ἐκπνεῦσαι βίον.
νῦν οὖν σιώπα παῖς ὅδ' ὡς πέφυκε σὸς,
ἵν' ἡ δόκησις Ξοῦθον ἡδέως ἔχῃ,
σύ τ' αὖ τὰ σαυτῆς ἀγάθ' ἔχουσ' ἴῃς, γύναι.
καὶ χαίρετ'· ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων
εὐδαίμον' ὑμῖν πότμον ἐξαγγέλλομαι.

ΙΩΝ.

ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστίᾳ
σοὺς λόγους ἐνδεξόμεσθα· πείθομαι δ' εἶναι πατρὸς
Λοξίου καὶ τῆσδε· κεἰ πρὶν ποῦ τόδ' οὐκ ἄπιστον ἦν;

ΚΡΕΟΥΣΑ.

τἀμά νυν ἄκουσον· αἰνῶ Φοῖβον οὐκ αἰνοῦσα πρίν,
οὕνεχ' οὑ ποτ' ἠμέλησε παιδὸς ἀποδίδωσί μοι.
αἵδε δ' εὐωποὶ πύλαι μοι καὶ θεοῦ χρηστήρια,
δυσμενῆ πάροιθεν ὄντα. νῦν δὲ καὶ ῥόπτρων χέρας
ἡδέως ἐκκρημνάμεσθα καὶ προσεννέπω πύλας.

ΑΘΗΝΑ.

ἦνεσ' οὕνεκ' εὐλογεῖς θεὸν μεταβαλοῦσα δή ποτε.
χρόνια μὲν τὰ τῶν θεῶν πως, ἐς τέλος δ' οὐκ
ἀσθενῆ.

ΚΡΕΟΥΣΑ.

ὦ τέκνον, στείχωμεν οἴκους.

ΑΘΗΝΑ.

στείχεθ', ἕψομαι δ' ἐγώ.

ΙΩΝ.

ἀξία γ' ἡμῶν ὁδουρός·

ΚΡΕΟΥΣΑ.

καὶ φιλοῦσά γε πτόλιν.

ΑΘΗΝΑ.

ἐς θρόνους δ' ἵζου παλαιούς.

ΙΩΝ.

ἄξιον τὸ κτῆμά μοι.

1608. V. καὶ πρὶν τοῦτο δ' οὐκ ἀ. ἦν· 1614. Codd. ἀεί που. Edd. recc. ἀεί ποτε.

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ΧΟΡΟΣ.

ὦ Διὸς Λητοῦς τ' Ἄπολλον, χαῖρ'· ὅτῳ δ' ἐλαύνεται
συμφορᾶς οἶκος, σέβοντα δαίμονας θαρσεῖν χρεών·
ἐς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων,
οἱ κακοὶ δ', ὥσπερ πεφύκασ', οὔποτ' εὖ πράξειαν ἄν.

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NOTES.

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NOTES.

N. B. When a reference is given to a *number standing alone,* the number is that of a line in this same Play.

1. The spondee in the fifth place which is contrary to Porson's Canon as stated in the metrical introduction, and unsuccessfully defended by Hermann on the supposition of a certain pause after Ἄτλας, may be removed, as Elmsley proposed, by reading *νώτοις χαλκέοισιν.* But as this order of the words is not usual, I should prefer *χαλκέοισιν ἐν νώτοις πόλον* — When the *ἐν* had accidentally dropped out *πόλον* might easily have been changed by some metrical corrector into *οὐρανὸν*, or the latter may have been a marginal gloss which has superseded the word it was intended to explain. —

2. *ἐκτρίβων.* The preposition merely expresses completeness; it does not imply that his back was so hard as to wear *away* the heaven, which is the notion of some critics, but merely denotes the constancy of his task.

3. *ἦ 'μ' ἐγείνατο.* Observe the double apostrophus; the opposition of persons requires *ἐμὲ* not *με. ἐγείνατο* is an Homeric transitive aorist formed like *ἐφίλατο*: it is drawn from the root *ΓΕΝ* just as *ἔμεινα* and *ἔνεισα* are from *MEN* and *NEM.* Xenophon uses *οἱ γεινάμενοι* for *parents*, but the form does not properly belong to Attic Prose.

4. I have removed the comma from Ἑρμῆν to *Ζηνί*, by which we learn who was the speaker's father, and get rid of a construction which is very awkward if not quite unintelligible.

5. The notion that Delphi was in the middle of the world, and the story of the doves meeting there from opposite quarters probably arose from a confusion between *ὀμφὴ the divine voice* and *ὀμφαλὸς a navel.*

8. *ἄσημος* is properly used of coin, of which the impress is indistinct or effaced. Compare the opposite *εὔσημος*, and *παράσημος, spurious.*

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12. Musgrave would read *πρόμου* for *χθονὸς*; but there is no necessity for a change. The line consists of two periphrases, and the whole passage simply means that the Long Rocks lay to the *north at the foot of the acropolis of Athens.*

13. *ἄνακτες*, *the masters.* So *χειρώναξ* is *a master of his hand*, or *a craftsman.* *Ἱππώναξ* and others proper names point to the same old use of the word.

17. *ὅστις* and *ὅσπερ* are relatives of opposite force. The former refers to *descriptive* antecedents or those which designate a kind or sort; the latter to a *distinct individual.* Thus *μισῶ σοφιστὴν ὅστις οὐχ αὑτῷ σοφός* is I hate *the sort* of wise man &c. The *apparent* exceptions will be noticed on v. 813. *Ὅσπερ* serves to *identify* the very person; *ἡμεῖς κτενοῦμεν οἵπερ ἐξεφύσαμεν.* "I will slay them who also bore them." For this reason it is often used as the relative to *ὁ αὐτὸς*. For the convenience of the verse the mere relative is often used where in prose we should have a right to expect *ὅσπερ*, but *ὅσπερ* and *ὅστις* are *never confounded.*

19. *ἀντίπηξ* is explained in Hesychius by *κίστη* and *κιβωτὸς*, but it is plain from subsequent passages in this play that it was made of wicker work.

20. She observed the custom of her ancestors by encircling the child's neck with golden snakes. See below v. 1427—31.

23. The daughters of Agraulus the wife of Cecrops were Aglaurus, Herse and Pandrosus. The story is told further on in vv. 265—274.

32. There is a peculiar force in *αὐτῷ*, as will appear from the following examples. Prom. Vinct. *χθόνα δ' ἐκ πυθμένων αὐταῖς ῥίζαις πνεῦμα κραδαίνοι.* Med. *ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ' αὐτοῖς μελάθροις διακναιομένους.* The preposition is generally understood in these sentences; but in Herodotus *σὺν* is expressed.

33. The old reading was *ἔνεγκ' ἀδελφῷ* which Reiske has properly corrected.

35. *ὡς εἰδῇς.* 804.

36. *χάριν πράσσων* = *χαριζόμενος.* 896. *Λοξίας*, a name of Apollo, is commonly derived from *λοξὸς* oblique, because the answers of the oracle were equivocal. But most of the names of the Greek Deities are manifestly foreign, and even when they seem to contain Greek roots, it is safer to attribute the resemblance to *adaptation* than to *derivation.*

38. *κρηπὶς* is used for the sole of a shoe, the foundation of a building, the bottom of a vessel (Aeschylus) or the sides of a tank (Herodotus). We may therefore understand by *ἐπὶ κρηπίδων on the floor of temple.*

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40. ὁρῷτο. Observe the opt. pass. of verbs making the infinitive in ᾶν and ῆν.

41. It is evident that the time intended is sun-rise, which would be better expressed by the old reading ἀνιππεύοντος — but ἅμα is necessary to govern κύκλῳ, and ἱππεύοντος must be taken in the inceptive sense of the present; *beginning to run his course.*

44. εἰ τλαίη does not imply that the prophetess was in doubt, but εἰ is not unusual after θαύμαζω, and the optative is like that of the oblique construction, and implies that she expressed her wonder in words.

45. ὠδὶς. properly *the pain*, then *the birth*, and here *the child.*

46. ὑπὲρ θυμέλας — The force of ὑπὲρ is the same as in Orestes v. 1371. κέδρωτα παστάδων ὑπὲρ τέρεμνα — *beyond the pillars;* θυμέλη which has been with little probability derived from θῦμα, and is more likely a transposition of θεμύλη, appears from the Etymologicon to have been the name given to the moveable stage of the old Drama. Hence it was applied to the raised portion of the Athenian stage on which the leader of the Chorus stood. It is used by Euripides for a temple; Elect. 713. Suppl. 65. and in this play more than once, and for a palace in Rhesus 235, Iph. Aul. 152. διορίσαι is a variation of ἐξορίσαι for the sake of the metre; 504. Hel. 828. πείσαντε δ' ἐκ γῆς διορίσαιμεν ἂν πόδα.

52. ἀμφὶ depends not upon ἀθύρων, *coaxing, using childish blandishments, but* upon ἠλᾶτο, which includes the two notions of wandering and begging, the latter being in this place the more prominent. Thus Ion, who had never moved from the temple since his childhood, is called further on ὁ Φοίβειος ἀλάτας.

53. ἠλᾶτ' ἀθύρων. 576. 1091. Dan. Frag. 1. τάχ' ἂν πρὸς ἀγκάλαισι καὶ στέρνοις ἐμοῖς πηδῶν ἀθύροι. Aug. Frag. 6. τίς δ' οὐχὶ χαίρει νηπίοις ἀθύρμασι.

56. δεῦρ' ἀεὶ — *up to this time.* Phoen. 1209. δεῦρ' ἀεὶ γὰρ εὐτυχεῖς. Med. 670. ἅπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον. καταζῇ — the preposition denotes completeness; *he continues to live.*

59. The name of the old inhabitants of Eubœa was Ἄβαντες, so called, said the mythologers, from Abas the son of Poseidon. Elephenor the son of Chalcodon was their chief in the Trojan war (Hom. Il. *B.* 541.) on which passage the Scholiast makes Elephenor descend as follows — Erechtheus, Cecrops, Metion, Chalcon, Abas, Chalcodon, Elephenor.

61. ξυνεξελῶν which is only properly used for *taking a city* or *conquering a people*, does not apply to πολέμιος κλύδων, but to πολέμιοι as involved in it.

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62. We may read either *γάμον* or *γάμων*. *He received the hand of Creusa as a reward,* or *the reward of her hand.* In prose the plural *γάμοι* would be used of the *marriage solemnity, the wedding*, but these distinctions are not observed in Attic Tragedy.

63. *ἐγγενὴς*. 293.

64. The Achæans, the old inhabitants of the Peloponnesus before the Dorian invasion, were Æolians; from them proceeded the Æolian colonists of the sea coast of Mysia.

67—8. "*Urges on events to this point, and is not undiscovered (by me), as he thinks.*" This sense of *δοκῶ* is very common in Tragedy.

71. gen. cas. 3. 63.

73. *πρόσφορος, suitable.* Hel. 1299. *Μενελέῳ τὰ πρόσφορα δρῴης ἄν.* (burial for the dead.) Ibid. 429. *τὰ πρόσφορ' ἥν πως ἐξερευνήσας λάβω* (food for the living).

75. *θήσεται* "he will contrive". Compare the expressions, *εὖ θέσθαι τὸ παρὸν — τέχνην θέμενος* "contriving a deceit" &c. *κτίστωρ* is properly a founder of a city; it may be rendered here by colonist. Ion is the supposed progenitor of the Ionian race which founded the Ionic Colonies in Asia Minor.

76. *γύαλα*. The word which properly denotes "hollow places" is used vaguely as equivalent to *μυχοί*. Here it means the recesses of the sacred grove, in v. 220 the interior of the temple.

77. *ὡς ἄν, dum.* Hec. 330. *ὡς ἂν Ἑλλὰς εὐτυχῇ. dummodo.* Or perhaps *ἄν* is redundant, and the sense is *in order that.* But when *ἄν* is used in such cases the construction is equivalent to a future after *ὅπως*, and therefore occurs after a verb like *σπεύδειν* or *μηχανᾶσθαι*. A careful study of the XXXVIth chapter of Plato's Gorgias will make this much clearer than any note.

79. *θῇ*. 105. 109.

81. *σφε* sing. 71.

84. *πυρὶ τῷδ' αἰθέρος* — "through this blaze of the sky" or, according to another reading, *πῦρ τόδ' ἀπ' αἰθέρος* "flee before this blaze" &c. Compare Horace's expression, *Dum rediens fugat astra Phœbus.*

87. The sunlight is as yet only visible on the peaks of Parnassus, which "receive the orb of day for mortals" i. e. announce its arrival to them.

88. *ἀψίς* in Homer, *the fold of a net*, in Hesiod, *a wheel,* is applicable to any thing of a circular form. It is used here either for *the wheel* which is put instead of *the chariot,* or more probably for the *orb* of the sun. Its connexion

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with ἅπτω is more than doubtful. Hipp. 1233. ἀψῖδα πέτρῳ προσβαλὼν ὀχήματος. Phaeth. frag. 5. ἀψῖδα σὴν κάτω διήσει.

98. Some read φρουρεῖν — "It is good to keep a well-omened mouth" — but this is a tame way of ordering them their duty, and the repetition φήμας τ' ἀγαθὰς shews that ἀγαθὸν is not the mere form of the injunction but part of its substance. I would read εὔφημοι. "And avoiding unholy words preserve a harmless mouth, and be watchful to utter only harmless sayings of your private tongue to those wishing to consult the oracle." φρούρειτε is construed first with an accusative, and afterwards with an infinitive, as in Suppl. 900. ἐφρούρει μηδὲν ἐξαμαρτάνειν.

101. γλώσσης ἰδίας — because it is in speaking of private interests that they were likely to say something of bad omen. So in Orest. 558. Clytemnestra is faid to have gratified her own desire in violation of public movult ἰδίοισιν ὑμεναίοισι κοὐχὶ σώφροσιν.

105. Θήσομεν. 79.

107. These offerings are to be understood as affixed to the *outer* walls of the temple.

113. προπόλευμα — *ministerium*. Passow understands "the prophetic virtue of the laurel"; but the laurel was a "goodly instrument" for sweeping the temple. Hipp. 200. λάβετ' εὐπήχεις χεῖρας πρόπολοι. *ministræ*.

118. ῥυτὰν. I have with Fix supplied the missing syllable by this word borrowed from Hippolytus v. 122 βαπτὰν καλπίσι ῥυτὰν παγὰν προιεῖσα κρημνῶν. τέγγουσι governs φόβαν. We must either suppose that he used the myrtle as well as the laurel for his purpose, or that μυρσίνη is used in the same general sense as *verbena* in Latin. Donatus on Terence's Andria, Act. IV. Sc. 3. *Ex ara sume verbenas]* Verbenæ sunt omnes herbæ frondesque festæ ad aras coronandas &c. Sic Menander ἐκ δεξιᾶς συ μυρρίνας — the rest is incurably corrupt; but what I have quoted seems to imply that Donatus understood μυρρίνη as having the same extended signification as *verbena*.

137—8. If the passage is correct it must be rendered thus: "I call by the name of father the kindness of Phœbus who dwells in the temple."

143. ὁλκὸς, anything which ἕλκει or ἕλκεται, here *a besom*.

145. γαίας παγὰν "water springing from the earth" and therefore pure.

146. ἀποχεύονται. The form is meant to be Epic, though Homer never uses any other form in the present except χέω.

160. "Surpassing the strength of birds by thy talons."

164. Either, "the harp that accompanies the song of Phœbus," — or, "the harp of Phœbus that harmonises with

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thy song — cannot protect thee from my arrows." Some understand by *φόρμιγξ the music* of the swan. The passage seems to be defective and might be supplied in this way: *Οὐδέν σ' εὐφόρμιγξ Φοίβου σύμμολπος Γᾶρυς τόξων ῥύσαιτ' ἄν.*

167. A large circular lake near the temple of Apollo in Delos.

172. *εὐναίας καρφυρὰς* "a cradling nest." *καρφυραὶ* are nests made of *κάρφη*, dry sticks and leaves.

175. To prevent the hiatus it would be better to read *παιδουργεῖν*, the infinitive for the imperative.

184. The Chorus of Athenian damsels appears on the stage and breaks out into admiration of Apollo's temple. "Not in Athens alone *are there as I supposed* (such is the force of *ἦσαν*) fair-pillared temples of the Gods and adorations in the streets."

186. Obelisks or conical pillars used to be erected before the doors of houses in honor of Apollo, or, as some said, of Dionysus; that is to say, it was the remainder of an old Sun-worship, as further appears from its being a Dorian practice. Such a figure, or the God whom it represented, was properly called *ἀγυιεύς*, but the name was also applied to *altars* in honor of Apollo, which stood at the doors of private houses in Athens. On these altars it was customary to burn incense on great public occasions, which was called *κνισᾶν ἀγυιᾶς* the altars or *ἀγυιὰς* the streets; (it is uncertain which:) the practice is referred to in the following fragment of Sophocles —

λάμπει δ' ἀγυιεὺς βωμὸς ἀτμίζων πυρὶ
σμύρνης σταλαγμούς, βαρβάρων εὐοσμίας.

"The blazing altars in the street consume
The grains of myrrh the perfumes of the East."

It is therefore probable that *ἀγ. θερ.* refers to the burning of incense in front of the temple, which Ion alludes to above v. 89. Compare also Æsch. Agam. 1085. *Ἄπολλον, Ἄπολλον, ἀγυιᾶτ', ἀπόλλων ἐμός.* Phœn. 640. *καὶ σὺ Φοῖβ' ἄναξ ἀγυιεῦ.* Hor. Od. 4. 6. 28. Levis Agyieu. Pind. Frag. *Σεμέλα μὲν Ὀλυμπιάδων ἀγυιᾶτις.*

188. The comparison with the temples of Athens shews that by *διδύμων προσώπων* we must understand the double front of the temple. Heath who took the expression for pictures of Apollo and Diana painted on the wall was so for consistent that he placed a full stop after *Λατοῦς*. "But there are (also such) at the seat of Loxias (the Delphian Apollo) the son of Latona." Dindorf properly rejects this punctuation, and yet seems to adopt the interpretation which would make it necessary.

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190. What follows is a description of the pictures painted on the walls of a portico in the neighbourhood of the temple. The subjects are the same as were represented by embroidery on the Panathenaic peplum offered every fifth year to Minerva at Athens. Musgrave observes that the Athenians dedicated a new portico to Apollo at Delphi at the beginning of the Peloponnesian war in return for Phormio's naval victory off Rhium, and that perhaps the subjects represented on its walls, were the same as are here described. See below on 1592. The subjects described, are Hercules and Iolaus destroying the Hydra, Bellerophon on Pegasus slaying the Chimaera, the war of the giants, and in it Enceladus' attack upon Minerva, and the exploits of Jove and Bacchus.

196. Either, "is described on my (threads) embroidery", or, "is spoken of by me at my embroidery." I prefer the former.

197. s. 506.

199. *αἰρόμενος*, *suscipiens*. The verb *αἴρεσθαι* often governs *πόλεμον*, *μάχην*, *νεῖκος* and the like. Herac. 991. *δυσμένειαν ἠράμην*. Hyps. frag. 5. *αἰρόμενος ἄγρευμ' ἀνθέων*.

200. *συναντλεῖ*. 927. Med. 79. *πρίν τόδ' ἐξηντληκέναι*, sc. *κακόν*. The metaphor is taken from pumping water out of a ship's hold.

204. *ἀλκάν*. *ἀλκὴ* is used by Euripides sometimes as *defence* or *rescue*, sometimes as *courage* or *fierceness in battle*. The *fierceness* here spoken of is the *fierce monster* itself.

205. *διώκω*, *I direct*. Or. 1344. *Ἰδοὺ*. *διώκω τὸν ἐμὸν εἰς δόμους πόδα*.

206. *πτυχαὶ* is the circuit or extent of the portico.

210. *ἴτυν* properly *any circular rim* — here *the shield*.

212. *τί γὰρ*, *rem alteram ex altera sciscitantis*. Iph. T. 820 and many other passages.

220. *γυάλων*. The genitive is not governed by *ὑπὲρ* but by some noun in the accusative which has dropped out after *ποδὶ*. Hermann supplies *βηλὸν*, *the floor*.

222. This *ὀμφαλὸς* was a white stone kept within the shrine of the temple and marking the centre of the earth.

224. It was the custom to enclose with garlands any spot which was considered too sacred to be encroached upon. The white stone, which was called *ὀμφαλὸς*, was guarded in this manner, as Strabo informs us, and on the stone itself were *αἱ δύο εἰκόνες τοῦ μύθου*. These figures are by Pindar called *κηληδόνες*, and by Euripides in this passage *Γόργονες*.

226. He had formerly forbidden their entrance, but now

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he mentions the condition on which they may enter. Plutarch's account that women were not admitted to the oracle either does not apply to this time, or we must distinguish between the body of the temple where the Chorus asks leave to enter, and the cell or shrine: but could even males, except priests, enter there? When Orestes goes to Delphi to upbraid Apollo he lies *πρόσθεν ἀδύτων ἐκταθεὶς*, "extended before the sanctuary", not inside it; nor would there be any force in the word *ἄδυτον* if all men might enter it under certain conditions.

226. *πέλανον* "the salt cake", but implying also "the victim" which the priest indeed sacrificed, but the worshipper asserted his interest in the sacrifice by offering the *πέλανος*.

228. *ἐπὶ δ' ἀσφάκτοις μήλοισι* i. e. *μὴ σφάξασαι μῆλα*. Hipp. 147. *ἀνίερος ἀθύτων πελάνων*.

231. *θεοῦ* is to be read as a monosyllable. This license is very common with all cases of the word.

235. "The palaces that reared my princes are next to the temple of Pallas."

236. *τροφιμος act.* 684 *pass.*

239. *ὡς τα πολλά γε* — literally, "at least as most things are": that is, "for the most part."

244. *εἰς τόδε μερίμνης* — "to this depth of grief."

247. *τὸ σὸν* is equivalent to the personal pronoun, but the construction is not so easy as it seems. *Σὺ μὲν οὐκ ἀπαιδεύτως ἔχεις*, "Thou art not untaught" (foolish) would not be followed by *ἐλθεῖν*, but by the participle. *οὐκ ἀπαιδεύτως ἔχει σὲ ἐλθεῖν* would be correct, but in such a case *τὸ σὸν* cannot be used in place of *σέ*, which is so distinctly personal. We must therefore *understand* *σὲ* before *ἐλθεῖν* as implied in the preceding *τὸ σόν*.

250. *ἀνεμετρησάμην* — "I scanned again some past memory".

253. *τί δῆτα* like *quid* in Latin is not so much a question as the preface to a question; "Tell me now." *Ἀναφέρειν* is *to refer* to a model to be copied, to a source of information (*οὐκ οἶδ', ἀναφέρω δ' εἰς τὸν θεόν*), or, to a cause or origin. The last sense is the one in this passage.

255. *ἀνερεύνητα* is used adverbially "inexplicably".

256. "I have sped my shafts", that is, I have uttered my words. *τἀπὶ τῷδε* — "from henceforth".

258. *ποίας πάτρας* has been corrected by L. Dindorf into *ποίου πατρός*. Observe that Ion's three questions are answered, and, as is usual with the Greeks, in the inverted order.

263. It is difficult to find a good English equivalent for

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θαυμάζω, for we *admire* merit, not birth or any other favorable accident. The precept of Horace, *Nil admirari* refers to the same feeling as excited by wealth and office. It is akin to envying the person and coveting the thing only that there is no evil intention mixed with the feeling.

266. Ἐκμαθεῖν θέλων, not θέλω as is commonly read; for Creusa has no reason for "wishing to ascertain" what Ion's question is, but she alludes to the eagerness with which it is asked — πρὸς θεῶν ἀληθῶς κ. τ. λ. Throughout the beginning of the play Ion is characterised by an almost childish simplicity, of which his curiosity is a part.

267. Erichthonius was πρόγονος πατρὸς, *the grandfather*, of Creusa's father, Erechtheus.

271. νομίζεται = ὁ νόμος σώζεται. "As is usual in pictures" or, "as it is usually represented." Compare the expressions, νομίζειν θεοὺς οὓς ἡ πόλις νομίζει, "to accept the established gods" and νομίζειν σιδηρῷ, "to use iron money."

273. The daughters of Agraulus disobeying the orders of Athena opened the ark in which Erichthonius was concealed. The sight of him drove them mad, and they threw themselves down the Acropolis.

275. If we retain λόγος, we must take εἶεν as ἔξω μέτρου, that is, forming no part of the verse. But these independent exclamations are not suited to unimpassioned dialogue. It is therefore probable that λόγος was added to fill up the line. τί δαὶ is almost too colloquial for tragedy. The force of it is either to mark the transition from one question to another, as here, or it answers to the English *then*, and follows the negation of some former supposition. Τί δαὶ; if not this, what then? Πῶς δαὶ, if not so, how then. Eurip. Hel. 1245. Μάτην — understand εἰρημένον, "falsely said."

276. οὐ κάμνω σχολῇ = οὐκ ἀπορῶ σχολῆς, "I am at no loss for leisure."

277. They were sacrificed to ensure success in arms against Eumolpus king of Eleusis. They afterwards had a temple called Ἑκατόμπεδον on the Acropolis, where they were worshipped under the name of παρθένοι. They were also called Ὑακινθίδες from the place in which they were sacrificed.

281. The story is that Erechtheus was swallowed up in an earthquake raised by Neptune to avenge the death of his son Eumolpus king of Eleusis whom he had defeated and slain in the battle, which he gained through the sacrifice of his own daughters.

285. The allusion is thus explained by Musgrave. There was a temple in Athens called Πύθιον close to that of Olympian Ζεὺς, and between the two was the altar of Ζεὺς

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ἀστραπαῖος. From this altar they observed the lightnings over the village of Ἅρμα on the borders of Attica and Bœotia where Amphiaraus was swallowed up alive with his chariot. When these lightnings, called ἀστραπαὶ δι' Ἅρματος, were seen, the Athenians used to send θεωροὶ to Delphi, and these θεωροὶ were called *Πυθιασταί*. As the first syllable in Πύθιος is long there must be some corruption in the text. Some would read Φοῖβος, but a simpler correction would be *Πυθών*, (another form of *Πυθώ*,) which is used by Sophocles to designate Delphi. The sense would then be, that Delphi respects the Long Rocks as sacred, and Apollo marks his preference for them by the lightnings which he displays from Ἅρμα.

286. The corrupt reading of all the Mss. is τιμᾷ τιμᾷ, ὡς μήποτ' ὤφελον σ' ἰδεῖν. The correction is far from satisfactory.

300. This is explained by the Scholiast ἐνστρέφεται τῷ τοῦ Τροφωνίου σηκῷ, which is bad as an explanation, and absurd in itself. As the Mss. read εὐστρέφει, εὖ στρέφει or οὐ στρέφει it is not improbable that Euripides wrote σηκοῖς δ' ὑστερεῖ Τροφωνίου, "he lingers in the cave of Trophonius."

306. The ambiguous answer of Creusa is such as Euripides is fond of introducing. To Ion she means that Phœbus knows her to be childless; but her real meaning is that Phœbus knows whether she is childless or not.

308. ὀλβίζω is a poetical substitute for εὐδαιμονίζω, "I reckon happy." One Ms. has ὤλβισαν, which is not a mere blunder, but represents the reading ὤλβισ' ἄν. But the potential sense is out of place; the aorist expressus the readiness with which this feeling occurred to her on hearing the fact. Compare the contrary expression, ἀπέπτυσα.

310. ἀνάθημα πόλεως refers to the practice of presenting slaves as offerings to the temple. Thus in the Phœnissæ of Euripides the chorus consists of captive Tyrian women sent as an offering to the Temple of Apollo at Delphi, and in the Iphigenia in Tauri the attendants on the Temple of Diana are Greek slaves kidnapped from the coasts of the Aegean.

315. The question of Creusa is, whether Ion dwells in the temple or in a private house; to this he answers, that his home is wherever sleep overtakes him. The old reading was ἅπαν θεοῦ for ἀπανταχοῦ which is Musgrave's correction. Those who like forced constructions, which Euripides did not, translate the old reading by repeating the word δῶμα: "the whole dwelling of the God is a dwelling to me."

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319. ἥ δ' ἔθρεψέ με, "but she who reared me" is the beginning of a sentence which he completes in v. 321 after Creusa's interruption.

323. ὁ ἀεὶ ἐπιὼν, "each visitor as he came."

325. του for τινος. The Attic writers generally avoid this use of του in the feminine, and the word ἀδίκημα applies more properly to the man who had committed the offence. Some therefore propose this construction, "I was born of a woman as the offence of some man." I believe του γυναικὸς to be a false reading for τοῦ φύσαντος.

328. ἦξας is aor. of ἄϊσσω or ἄσσω. The word is used intransitively, "to rush", and transitively, "to urge or drive."

330. ταὐτὸν or ταὐτὰ πεπονθέναι followed by the dative, *to be in the same case, or condition* (whether good, bad, or indifferent), with another. Compare τί πάσχει, 437.

335. λέγοις ἄν is a kind of imperative; "you may tell me (if you will)." προξενήσομεν, "I will play the host, i. e. assist you."

337. οὐ τἄρα, οὔ τοι ἄρα. "Then be sure you will gain nothing; that Goddess (Shame) is a helpless one." Hel. οὐ τἄρα σ' Ἑλένην εἰ στυγεῖς θαυμαστέον. Phœn. 712. ἐξοιστέον τἄρ' ὅπλα Καδμείων πόλει. For ἡ θεὸς compare Herc. Fur. 556—7. Ἡρ.: κοὐκ ἔσχεν αἰδῶ τὸν γέροντ' ἀτιμάσαι; Με.: Αἰδώς; ἀποικεῖ τῆσδε τῆς θεοῦ πρόσω.

346. ταῦτα καὶ μ. "That *very* thing I wish to ask of the oracle."

352. ἐπιστρέφεσθαι *to turn back to; to visit;* Alc. 185. πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη. Hel. 774. ἃς ἐπεστράφην πόλεις.

354. εἶχ' ἄν. Elmsley has observed that this apostrophus is contrary to usage, which requires εἶχεν ἄν.

356. When a person limits his assent to what is said, or adds some proof of his own to it, he uses γοῦν. If the answer is by a negative sentence, whether it implies assent or dissent, he does not say οὐ γοῦν but οὐκ οὖν — γε, the emphatic word being placed *between* the two last. Hercules Furens 1250. Iph. Taur. 515—6. Ἰφ.: καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἄργους μολών. Ὀρ.: οὐκ οὖν ἐμαυτῷ γ', εἰ δὲ σοί, σὺ τοῦθ' ὅρα. Iph. Aul. 9. Hel. 124. Arist. Eqq. 465. In the two last places the Mss. omit the γε. but the hiatus betrays the omission. οὐκ οὖν ἐν Ἄργει οὐδ' ἐπ' Εὐρώτα ῥοαῖς. οὐκ ουν μ' ἐν Ἄργει οἷα πράττει λανθάνει.

358. This is sometimes construed; "He enjoying alone the joy that belongs to both parents (depriving the mother of her share) acts unjustly." A simpler and more probable construction may be obtained by following the natural order

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if we understand by *χαίρων* "sinning with impunity" and by *τὰ κοινὰ* "towards another"; "such an one," says Creusa, "is not likely to do justice by himself."

361. Observe the force of *γε*. "Yes, and do you not provoke me to a sorrow, which I had forgotten."

363. *κάμνει* "is sick" i. e. incapable of execution.

369. What is the sense of *προφητεύειν* is explained further on in vv. 413—16. The *προφῆται*, in Homer *ὑποφῆται*, proposed the questions to the oracle, which is called *θεμιστεύειν* v. 371, and brought back the answers.

374. *ἐς τοσοῦτον* "to so great a degree". This refers to the preceding *τἀναντία*. To ask the Gods against their will *is as much* as to make them prophesy against themselves.

377. "Or through birds, by their flight." But this verse is so clumsy and both it and the preceding have so much the air of a supplement that I strongly suspect them to have been interpolated.

378—80. The late Professor Badham translates these lines in the margin of his copy. "For whatsoe'er we ask reluctant Heav'n To grant, is soon discerned no real good, And the best boons are those It gives unsought."

384. *καὶ ἐκεῖ καὶ ἐνθάδε*. Both at Athens and at Delphi.

388. *ὀγκωθῇ* "may be honoured": *ὄγκος* is often used in the sense of "grandeur", "pomp".

390. A defective line. The supplement proposed by Wakefield and approved by Dindorf *ἀλλ' οὖν ἐᾶν γε χρὴ* is scarcely admissible as far as *γε* is concerned; *οὖν* denotes concession; *γε* the reservation of something not conceded; but in saying that she must give up her intentions there is no reservation, no place for *at least* or any like expression. As *τάδε* is not very distinct, perhaps Euripides wrote, *ἀλλ' οὖν ἐᾶν χρὴ τἄδυν'*.

396. Observe and remember the quantity of *διᾶκονος* and its derivatives. *προβῇ λόγος*, "the story should spread."

398. *τὰ γὰρ γυναικῶν κ. ἑ.* "The acts of women are harshly judged by men." Literally, "are difficult as regards men", i. e. "difficult to clear of blame when men are the judges."

399. *ἀγαθαὶ, αἱ ἀγαθαί.*

402. He intends that the first fruits of his speech, or the first words he utters, should be given to the God, and that under the salutation of *χαῖρε*.

404. *οὐδέν γε*. Supply *ἐξέπληξάς με*. In answers we generally have *οὐδείς* and *οὐδὲν* without any particle. But here and

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in a few other places γε is added. Iph. T. 564. Ar. Nub. 734. Plat. Prot. 2. Phileb. 38. In none of there places is the answer to τίς or τί interrogative, but either to the *enclitics*, or to μή τι or μῶν, or to a remark and not a question. ἀφίκου δ' εἰς μέριμναν is explained by some, "you have found me in sad thoughts. But as there is no pronoun to express *me*, and as the phrase bears a very close resemblance to that in v. 244, it is simpler to understand Creusa's answer thus; "You have not frightened me, but, (you fancy it because) you are anxious yourself."

411. "The friendly relations that we two had on account of thy son." Creusa while pretending to address Latona is really addressing Apollo, and by παῖδα τὸν σὸν means the child of Apollo and herself.

419. χρηστήριον here means a victim, (Soph. Ajax 220) without the sacrifice of which the oracle could not be consulted. To save time and keep the drama in movement the delay which would occur by Xuthus having to perform a sacrifice is obviated by the fiction of a common sacrifice which admits all questioners at once.

422. The order is λαβοῦσα κλῶνας εὔχου ἀμφὶ βωμούς, i. e. visiting each altar in succession.

426. On νῦν ἀλλὰ, compare Orest. 1562. ὡς ἂν ἀλλὰ παῖδ' ἐμὴν Ῥυσώμεθ' ἀνδρῶν ἐκ χερῶν. Ἀναλαβεῖν "to retrieve."

427. Ἅπας φίλος, "altogether kind."

429. τί ποτε αἰνίσσεται, "what riddles does she utter?"

431. Observe ἤτοι — γε, ἤ — and compare Plat. Gorg. 460. ἤτοι πρότερόν γε, ἢ ὕστερον. Ibid. 467. ἤτοι ἀγαθόν γ' ἐστὶν ἢ κακόν.

435. πρόχοισιν, dat. plur. of πρόχους, "an urn." It is uncertain whether it should be written πρόχοισι or πρόχουσι. I suspect the latter to have been a more recent form introduced in obedience to grammatical analogy.

443. ἀνομίαν ὀφλισκάνειν, "to be answerable for iniquity," i. e. "to incur the charge of it."

447. "You will empty your temples of their treasures in paying for your misdeeds."

452. Εἰλειθυῖα is said to be a Doric word for the pains of child-birth. The Divinity who presided over births is so called by Homer and Callimachus; hence it is a title given to Artemis, and Diana is invoked under it in Horace, Carm. Sæc. ἀνειλείθυιαν governs the preceding genitives, "Unacquainted with the pains of labour." For the composition of the proper name, compare, ἄμουσος, ἀναφρόδιτος, ἀνήφαιστος, ἀνυμέναιος, ἀνίσμηνος.

455. The Titan, Prometheus (Eur. Phœn. 1138) assisted

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62. We may read either *γάμον* or *γάμων*. *He received the hand of Creusa as a reward*, or *the reward of her hand*. In prose the plural *γάμοι* would be used of the *marriage solemnity, the wedding*, but these distinctions are not observed in Attic Tragedy.

63. *ἐγγενὴς*. 293.

64. The Achæans, the old inhabitants of the Peloponnesus before the Dorian invasion, were Æolians; from them proceeded the Æolian colonists of the sea coast of Mysia.

67—8. "*Urges on events to this point, and is not undiscovered (by me), as he thinks.*" This sense of *δοκῶ* is very common in Tragedy.

71. gen. cas. 3. 63.

73. *πρόσφορος, suitable*. Hel. 1299. *Μενελέῳ τὰ πρόσφορα δρῴης ἄν*. (burial for the dead.) Ibid. 429. *τὰ πρόσφορ' ἦν πως ἐξερευνήσας λάβω* (food for the living).

75. *θήσεται* "he will contrive". Compare the expressions, *εὖ θέσθαι τὸ παρὸν — τέχνην θέμενος* "contriving a deceit" &c. *κτίστωρ* is properly a founder of a city; it may be rendered here by colonist. Ion is the supposed progenitor of the Ionian race which founded the Ionic Colonies in Asia Minor.

76. *γύαλα*. The word which properly denotes "hollow places" is used vaguely as equivalent to *μυχοί*. Here it means the recesses of the sacred grove, in v. 220 the interior of the temple.

77. *ὡς ἄν, dum*. Hec. 330. *ὡς ἂν Ἑλλὰς εὐτυχῇ. dummodo*. Or perhaps *ἄν* is redundant, and the sense is *in order that*. But when *ἄν* is used in such cases the construction is equivalent to a future after *ὅπως*, and therefore occurs after a verb like *σπεύδειν* or *μηχανᾶσθαι*. A careful study of the XXXVIth chapter of Plato's Gorgias will make this much clearer than any note.

79. *θῇ*. 105. 109.

81. *σφε* sing. 71.

84. *πυρὶ τῷδ' αἰθέρος* — "through this blaze of the sky" or, according to another reading, *πῦρ τόδ' ἀπ' αἰθέρος* "flee before this blaze" &c. Compare Horace's expression, *Dum rediens fugat astra Phœbus*.

87. The sunlight is as yet only visible on the peaks of Parnassus, which "receive the orb of day for mortals" i. e. announce its arrival to them.

88. *ἁψίς* in Homer, *the fold of a net*, in Hesiod, *a wheel*, is applicable to any thing of a circular form. It is used here either for *the wheel* which is put instead of *the chariot*, or more probably for the *orb* of the sun. Its connexion

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with ἅπτω is more than doubtful. Hipp. 1233. ἀψῖδα πέτρῳ προσβαλὼν ὀχήματος. Phaeth. frag. 5. ἀψῖδα σὴν κάτω διήσει.

98. Some read φρουρεῖν — "It is good to keep a well-omened mouth" — but this is a tame way of ordering them their duty, and the repetition φήμας τ' ἀγαθὰς shews that ἀγαθὸν is not the mere form of the injunction but part of its substance. I would read εὔφημοι. "And avoiding unholy words preserve a harmless mouth, and be watchful to utter only harmless sayings of your private tongue to those wishing to consult the oracle." φρούρειτε is construed first with an accusative, and afterwards with an infinitive, as in Suppl. 900. ἐφρούρει μηδὲν ἐξαμαρτάνειν.

101. γλώσσης ἰδίας — because it is in speaking of private interests that they were likely to say something of bad omen. So in Orest. 558. Clytemnestra is faid to have gratified her own desire in violation of public movult ἰδίοισιν ὑμεναίοισι κοὐχὶ σώφροσιν.

105. θήσομεν. 79.

107. These offerings are to be understood as affixed to the *outer* walls of the temple.

113. προπόλευμα — *ministerium*. Passow understands "the prophetic virtue of the laurel"; but the laurel was a "goodly instrument" for sweeping the temple. Hipp. 200. λάβετ' εὐπήχεις χεῖρας πρόπολοι. *ministræ*.

118. ῥυτὰν. I have with Fix supplied the missing syllable by this word borrowed from Hippolytus v. 122 βαπτὰν καλπίσι ῥυτὰν παγὰν προιεῖσα κρημνῶν. τέγγουσι governs φόβαν. We must either suppose that he used the myrtle as well as the laurel for his purpose, or that μυρσίνη is used in the same general sense as *verbena* in Latin. Donatus on Terence's Andria, Act. IV. Sc. 3. *Ex ara sume verbenas]* Verbenæ sunt omnes herbæ frondesque festæ ad aras coronandas &c. Sic Menander ἐκ δεξιᾶς συ μυρρίνας — the rest is incurably corrupt; but what I have quoted seems to imply that Donatus understood μυρρίνη as having the same extended signification as *verbena*.

137—8. If the passage is correct it must be rendered thus: "I call by the name of father the kindness of Phœbus who dwells in the temple."

143. ὁλκὸς, anything which ἕλκει or ἕλκεται, here *a besom*.

145. γαίας παγὰν "water springing from the earth" and therefore pure.

146. ἀποχεύονται. The form is meant to be Epic, though Homer never uses any other form in the present except χέω.

160. "Surpassing the strength of birds by thy talons."

164. Either, "the harp that accompanies the song of Phœbus," — or, "the harp of Phœbus that harmonises with

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thy song — cannot protect thee from my arrows." Some understand by *φόρμιγξ the music* of the swan. The passage seems to be defective and might be supplied in this way: *Οὐδέν σ' εὐφόρμιγξ Φοίβου σύμμολπος Γᾶρυς τόξων ῥύσαιτ' ἄν.*

167. A large circular lake near the temple of Apollo in Delos.

172. *ἐυναίας καρφυρὰς* "a cradling nest." *καρφυραὶ* are nests made of *κάρφη*, dry sticks and leaves.

175. To prevent the hiatus it would be better to read *παιδουργεῖν*, the infinitive for the imperative.

184. The Chorus of Athenian damsels appears on the stage and breaks out into admiration of Apollo's temple. "Not in Athens alone *are there as I supposed* (such is the force of *ἦσαν*) fair-pillared temples of the Gods and adorations in the streets."

186. Obelisks or conical pillars used to be erected before the doors of houses in honor of Apollo, or, as some said, of Dionysus; that is to say, it was the remainder of an old Sun-worship, as further appears from its being a Dorian practice. Such a figure, or the God whom it represented, was properly called *ἀγυιεὺς*, but the name was also applied to *altars* in honor of Apollo, which stood at the doors of private houses in Athens. On these altars it was customary to burn incense on great public occasions, which was called *κνισᾶν ἀγυιᾶς* the altars or *ἀγυιὰς* the streets; (it is uncertain which:) the practice is referred to in the following fragment of Sophocles —

λάμπει δ' ἀγυιεὺς βωμὸς ἀτμίζων πυρὶ
σμύρνης σταλαγμοὺς, βαρβάρων εὐοσμίας.

"The blazing altars in the street consume
The grains of myrrh the perfumes of the East."

It is therefore probable that *ἀγ. θερ.* refers to the burning of incense in front of the temple, which Ion alludes to above v. 89. Compare also Æsch. Agam. 1085. *Ἄπολλον, Ἄπολλον, ἀγυιᾶτ', ἀπόλλων ἐμός.* Phœn. 640. *καὶ σὺ Φοῖβ' ἄναξ ἀγυιεῦ.* Hor. Od. 4. 6. 28. Levis Agyieu. Pind. Frag. *Σεμέλα μὲν Ὀλυμπιάδων ἀγυιᾶτις.*

188. The comparison with the temples of Athens shews that by *διδύμων προσώπων* we must understand the double front of the temple. Heath who took the expression for pictures of Apollo and Diana painted on the wall was so for consistent that he placed a full stop after *Λατοῦς*. "But there are (also such) at the seat of Loxias (the Delphian Apollo) the son of Latona." Dindorf properly rejects this punctuation, and yet seems to adopt the interpretation which would make it necessary.

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190. What follows is a description of the pictures painted on the walls of a portico in the neighbourhood of the temple. The subjects are the same as were represented by embroidery on the Panathenaic peplum offered every fifth year to Minerva at Athens. Musgrave observes that the Athenians dedicated a new portico to Apollo at Delphi at the beginning of the Peloponnesian war in return for Phormio's naval victory off Rhium, and that perhaps the subjects represented on its walls, were the same as are here described. See below on 1592. The subjects described, are Hercules and Iolaus destroying the Hydra, Bellerophon on Pegasus slaying the Chimaera, the war of the giants, and in it Enceladus' attack upon Minerva, and the exploits of Jove and Bacchus.

196. Either, "is described on my (threads) embroidery", or, "is spoken of by me at my embroidery." I prefer the former.

197. s. 506.

199. *αἰρόμενος*, *suscipiens*. The verb *αἴρεσθαι* often governs *πόλεμον*, *μάχην*, *νεῖκος* and the like. Herac. 991. *δυσμένειαν ἠράμην*. Hyps. frag. 5. *αἰρόμενος ἄγρευμ' ἀνθέων*.

200. *συναντλεῖ*. 927. Med. 79. *πρίν τόδ' ἐξηντληκέναι*, sc. *κακόν*. The metaphor is taken from pumping water out of a ship's hold.

204. *ἀλκάν*. *ἀλκὴ* is used by Euripides sometimes as *defence* or *rescue*, sometimes as *courage* or *fierceness in battle*. The *fierceness* here spoken of is the *fierce monster* itself.

205. *διώκω*, *I direct*. Or. 1344. *Ἰδοὺ. διώκω τὸν ἐμὸν εἰς δόμους πόδα*.

206. *πτυχαὶ* is the circuit or extent of the portico.

210. *ἴτυν* properly *any circular rim* — here *the shield*.

212. *τί γὰρ*, *rem alteram ex altera sciscitantis*. Iph. T. 820 and many other passages.

220. *γυάλων*. The genitive is not governed by *ὑπὲρ* but by some noun in the accusative which has dropped out after *ποδὶ*. Hermann supplies *βηλὸν*, *the floor*.

222. This *ὀμφαλὸς* was a white stone kept within the shrine of the temple and marking the centre of the earth.

224. It was the custom to enclose with garlands any spot which was considered too sacred to be encroached upon. The white stone, which was called *ὀμφαλὸς*, was guarded in this manner, as Strabo informs us, and on the stone itself were *αἱ δύο εἰκόνες τοῦ μύθου*. These figures are by Pindar called *κηληδόνες*, and by Euripides in this passage *Γόργονες*.

226. He had formerly forbidden their entrance, but now

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he mentions the condition on which they may enter. Plutarch's account that women were not admitted to the oracle either does not apply to this time, or we must distinguish between the body of the temple where the Chorus asks leave to enter, and the cell or shrine: but could even males, except priests, enter there? When Orestes goes to Delphi to upbraid Apollo he lies *πρόσθεν ἀδύτων ἐκταθεὶς*, "extended before the sanctuary", not inside it; nor would there be any force in the word *ἄδυτον* if all men might enter it under certain conditions.

226. *πέλανον* "the salt cake", but implying also "the victim" which the priest indeed sacrificed, but the worshipper asserted his interest in the sacrifice by offering the *πέλανος*.

228. *ἐπὶ δ' ἀσφάκτοις μήλοισι* i. e. *μὴ σφάξασαι μῆλα*. Hipp. 147. *ἀνίερος ἀθύτων πελάνων*.

231. *θεοῦ* is to be read as a monosyllable. This license is very common with all cases of the word.

235. "The palaces that reared my princes are next to the temple of Pallas."

236. *τρόφιμος act.* 684 *pass.*

239. *ὡς τα πολλά γε* — literally, "at least as most things are": that is, "for the most part."

244. *εἰς τόδε μερίμνης* — "to this depth of grief."

247. *τὸ σὸν* is equivalent to the personal pronoun, but the construction is not so easy as it seems. *Σὺ μὲν οὐκ ἀπαιδεύτως ἔχεις*, "Thou art not untaught" (foolish) would not be followed by *ἐλθεῖν*, but by the participle. *οὐκ ἀπαιδεύτως ἔχει σὲ ἐλθεῖν* would be correct, but in such a case *τὸ σὸν* cannot be used in place of *σὲ*, which is so distinctly personal. We must therefore *understand* *σὲ* before *ἐλθεῖν* as implied in the preceding *τὸ σόν*.

250. *ἀνεμετρησάμην* — "I scanned again some past memory".

253. *τί δῆτα* like *quid* in Latin is not so much a question as the preface to a question; "Tell me now." *Ἀναφέρειν* is *to refer* to a model to be copied, to a source of information (*οὐκ οἶδ', ἀναφέρω δ' εἰς τὸν θεόν*), or, to a cause or origin. The last sense is the one in this passage.

255. *ἀνερεύνητα* is used adverbially "inexplicably".

256. "I have sped my shafts", that is, I have uttered my words. *τἀπὶ τῷδε* — "from henceforth".

258. *ποίας πάτρας* has been corrected by L. Dindorf into *ποίου πατρός*. Observe that Ion's three questions are answered, and, as is usual with the Greeks, in the inverted order.

263. It is difficult to find a good English equivalent for

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θαυμάζω, for we *admire* merit, not birth or any other favorable accident. The precept of Horace, *Nil admirari* refers to the same feeling as excited by wealth and office. It is akin to envying the person and coveting the thing only that there is no evil intention mixed with the feeling.

266. Ἐκμαθεῖν θέλων, not θέλω as is commonly read; for Creusa has no reason for "wishing to ascertain" what Ion's question is, but she alludes to the eagerness with which it is asked — πρὸς θεῶν ἀληθῶς κ. τ. λ. Throughout the beginning of the play Ion is characterised by an almost childish simplicity, of which his curiosity is a part.

267. Erichthonius was πρόγονος πατὴρ, *the grandfather*, of Creusa's father, Erechtheus.

271. νομίζεται = ὁ νόμος σώζεται. "As is usual in pictures" or, "as it is usually represented." Compare the expressions, νομίζειν θεοὺς οὓς ἡ πόλις νομίζει, "to accept the established gods" and νομίζειν σιδηρῷ, "to use iron money."

273. The daughters of Agraulus disobeying the orders of Athena opened the ark in which Erichthonius was concealed. The sight of him drove them mad, and they threw themselves down the Acropolis.

275. If we retain λόγος, we must take εἶεν as ἔξω μέτρου, that is, forming no part of the verse. But these independent exclamations are not suited to unimpassioned dialogue. It is therefore probable that λόγος was added to fill up the line. τί δαὶ is almost too colloquial for tragedy. The force of it is either to mark the transition from one question to another, as here, or it answers to the English *then*, and follows the negation of some former supposition. Τί δαὶ; if not this, what then? Πῶς δαὶ, if not so, how then. Eurip. Hel. 1245. Μάτην — understand εἰρημένον, "falsely said."

276. οὐ κάμνω σχολῇ = οὐκ ἀπορῶ σχολῆς, "I am at no loss for leisure."

277. They were sacrificed to ensure success in arms against Eumolpus king of Eleusis. They afterwards had a temple called Ἑκατόμπεδον on the Acropolis, where they were worshipped under the name of παρθένοι. They were also called Τακινθίδες from the place in which they were sacrificed.

281. The story is that Erechtheus was swallowed up in an earthquake raised by Neptune to avenge the death of his son Eumolpus king of Eleusis whom he had defeated and slain in the battle, which he gained through the sacrifice of his own daughters.

285. The allusion is thus explained by Musgrave. There was a temple in Athens called Πύθιον close to that of Olympian Ζεὺς, and between the two was the altar of Ζεὺς

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ἀστραπαῖος. From this altar they observed the lightnings over the village of Ἅρμα on the borders of Attica and Bœotia where Amphiaraus was swallowed up alive with his chariot. When these lightnings, called ἀστραπαὶ δι' Ἅρματος, were seen, the Athenians used to send θεωροὶ to Delphi, and these θεωροὶ were called Πυθιασταί. As the first syllable in Πύθιος is long there must be some corruption in the text. Some would read Φοῖβος, but a simpler correction would be Πυθών, (another form of Πυθώ,) which is used by Sophocles to designate Delphi. The sense would then be, that Delphi respects the Long Rocks as sacred, and Apollo marks his preference for them by the lightnings which he displays from Ἅρμα.

286. The corrupt reading of all the Mss. is τιμᾷ τιμᾷ, ὡς μήποτ' ὤφελον σ' ἰδεῖν. The correction is far from satisfactory.

300. This is explained by the Scholiast ἐνστρέφεται τῷ τοῦ Τροφωνίου σηκῷ, which is bad as an explanation, and absurd in itself. As the Mss. read εὐστρέφει, εὖ στρέφει or οὖ στρέφει it is not improbable that Euripides wrote σηκοῖς δ' ὑστερεῖ Τροφωνίου, "he lingers in the cave of Trophonius."

306. The ambiguous answer of Creusa is such as Euripides is fond of introducing. To Ion she means that Phœbus knows her to be childless; but her real meaning is that Phœbus knows whether she is childless or not.

308. ὀλβίζω is a poetical substitute for εὐδαιμονίζω, "I reckon happy." One Ms. has ὤλβισαν, which is not a mere blunder, but represents the reading ὤλβισ' ἄν. But the potential sense is out of place; the aorist expressus the readiness with which this feeling occurred to her on hearing the fact. Compare the contrary expression, ἀπέπτυσα.

310. ἀνάθημα πόλεως refers to the practice of presenting slaves as offerings to the temple. Thus in the Phœnissæ of Euripides the chorus consists of captive Tyrian women sent as an offering to the Temple of Apollo at Delphi, and in the Iphigenia in Tauri the attendants on the Temple of Diana are Greek slaves kidnapped from the coasts of the Aegean.

315. The question of Creusa is, whether Ion dwells in the temple or in a private house; to this he answers, that his home is wherever sleep overtakes him. The old reading was ἅπαν θεοῦ for ἁπανταχοῦ which is Musgrave's correction. Those who like forced constructions, which Euripides did not, translate the old reading by repeating the word δῶμα: "the whole dwelling of the God is a dwelling to me."

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319. ἥ δ' ἔθρεψέ με, "but she who reared me" is the beginning of a sentence which he completes in v. 321 after Creusa's interruption.

323. ὁ ἀεὶ ἐπιών, "each visitor as he came."

325. του for τινος. The Attic writers generally avoid this use of του in the feminine, and the word ἀδίκημα applies more properly to the man who had committed the offence. Some therefore propose this construction, "I was born of a woman as the offence of some man." I believe του γυναικὸς to be a false reading for τοῦ φύσαντος.

328. ἦξας is aor. of ἄϊσσω or ἄσσω. The word is used intransitively, "to rush", and transitively, "to urge or drive."

330. ταὐτὸν or ταὐτὰ πεπονθέναι followed by the dative, *to be in the same case, or condition* (whether good, bad, or indifferent), with another. Compare τί πάσχει, 437.

335. λέγοις ἄν is a kind of imperative; "you may tell me (if you will)." προξενήσομεν, "I will play the host, i. e. assist you."

337. οὐ τἄρα, οὔ τοι ἄρα. "Then be sure you will gain nothing; that Goddess (Shame) is a helpless one." Hel. οὐ τἄρα σ' Ἑλένην εἰ στυγεῖς θαυμαστέον. Phœn. 712. ἐξοιστέον τἄρ' ὅπλα Καδμείων πόλει. For ἡ θεὸς compare Herc. Fur. 556—7. Ἡρ.: κοὐκ ἔσχεν αἰδῶ τὸν γέροντ' ἀτιμάσαι; Με.: Αἰδώς; ἀποικεῖ τῆσδε τῆς θεοῦ πρόσω.

346. ταῦτα καὶ μ. "That *very* thing I wish to ask of the oracle."

352. ἐπιστρέφεσθαι *to turn back to; to visit;* Alc. 185. πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη. Hel. 774. ἃς ἐπεστράφην πόλεις.

354. εἶχ' ἄν. Elmsley has observed that this apostrophus is contrary to usage, which requires εἶχεν ἄν.

356. When a person limits his assent to what is said, or adds some proof of his own to it, he uses γοῦν. If the answer is by a negative sentence, whether it implies assent or dissent, he does not say οὐ γοῦν but οὐκ οὖν — γε, the emphatic word being placed *between* the two last. Hercules Furens 1250. Iph. Taur. 515—6. Ἰφ.: καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἄργους μολών. Ὀρ.: οὐκ οὖν ἐμαυτῷ γ', εἰ δὲ σοί, σὺ τοῦθ' ὅρα. Iph. Aul. 9. Hel. 124. Arist. Eqq. 465. In the two last places the Mss. omit the γε. but the hiatus betrays the omission. οὐκ οὖν ἐν Ἄργει οὐδ' ἐπ' Εὐρώτα ῥοαῖς. οὐκ ουν μ' ἐν Ἄργει οἷα πράττει λανθάνει.

358. This is sometimes construed; "He enjoying alone the joy that belongs to both parents (depriving the mother of her share) acts unjustly." A simpler and more probable construction may be obtained by following the natural order

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if we understand by *χαίρων* "sinning with impunity" and by *τὰ κοινὰ* "towards another"; "such an one," says Creusa, "is not likely to do justice by himself."

361. Observe the force of *γε*. "Yes, and do you not provoke me to a sorrow, which I had forgotten."

363. *κάμνει* "is sick" i. e. incapable of execution.

369. What is the sense of *προφητεύειν* is explained further on in vv. 413—16. The *προφῆται*, in Homer *ὑποφῆται*, proposed the questions to the oracle, which is called *θεμιστεύειν* v. 371, and brought back the answers.

374. *ἐς τοσοῦτον* "to so great a degree". This refers to the preceding *τἀναντία*. To ask the Gods against their will *is as much* as to make them prophesy against themselves.

377. "Or through birds, by their flight." But this verse is so clumsy and both it and the preceding have so much the air of a supplement that I strongly suspect them to have been interpolated.

378—80. The late Professor Badham translates these lines in the margin of his copy. "For whatsoe'er we ask reluctant Heav'n To grant, is soon discerned no real good, And the best boons are those It gives unsought."

384. *καὶ ἐκεῖ καὶ ἐνθάδε*. Both at Athens and at Delphi.

388. *ὀγκωθῇ* "may be honoured": *ὄγκος* is often used in the sense of "grandeur", "pomp".

390. A defective line. The supplement proposed by Wakefield and approved by Dindorf *ἀλλ' οὖν ἐᾶν γε χρὴ* is scarcely admissible as far as *γε* is concerned; *οὖν* denotes concession; *γε* the reservation of something not conceded; but in saying that she must give up her intentions there is no reservation, no place for *at least* or any like expression. As *τάδε* is not very distinct, perhaps Euripides wrote, *ἀλλ' οὖν ἐᾶν χρὴ τἄδυν'*.

396. Observe and remember the quantity of *διᾶκονος* and its derivatives. *προβῇ λόγος*, "the story should spread."

398. *τὰ γὰρ γυναικῶν κ. ἑ.* "The acts of women are harshly judged by men." Literally, "are difficult as regards men", i. e. "difficult to clear of blame when men are the judges."

399. *ἀγαθαὶ, αἱ ἀγαθαί.*

402. He intends that the first fruits of his speech, or the first words he utters, should be given to the God, and that under the salutation of *χαῖρε*.

404. *οὐδέν γε*. Supply *ἐξέπληξάς με*. In answers we generally have *οὐδείς* and *οὐδέν* without any particle. But here and

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in a few other places γε is added. Iph. T. 564. Ar. Nub. 734. Plat. Prot. 2. Phileb. 38. In none of there places is the answer to τίς or τί interrogative, but either to the *enclitics*, or to μή τι or μῶν, or to a remark and not a question. ἀφίκου δ' εἰς μέριμναν is explained by some, "you have found me in sad thoughts. But as there is no pronoun to express *me*, and as the phrase bears a very close resemblance to that in v. 244, it is simpler to understand Creusa's answer thus; "You have not frightened me, but, (you fancy it because) you are anxious yourself."

411. "The friendly relations that we two had on account of thy son." Creusa while pretending to address Latona is really addressing Apollo, and by παῖδα τὸν σὸν means the child of Apollo and herself.

419. χρηστήριον here means a victim, (Soph. Ajax 220) without the sacrifice of which the oracle could not be consulted. To save time and keep the drama in movement the delay which would occur by Xuthus having to perform a sacrifice is obviated by the fiction of a common sacrifice which admits all questioners at once.

422. The order is λαβοῦσα κλῶνας εὔχου ἀμφὶ βωμούς, i. e. visiting each altar in succession.

426. On νῦν ἀλλά, compare Orest. 1562. ὡς ἄν ἀλλὰ παῖδ' ἐμὴν Ῥυσώμεθ' ἀνδρῶν ἐκ χερῶν. Ἀναλαβεῖν "to retrieve."

427. Ἅπας φίλος, "altogether kind."

429. τί ποτε αἰνίσσεται, "what riddles does she utter?"

431. Observe ἤτοι — γε, ἤ — and compare Plat. Gorg. 460. ἤτοι πρότερόν γε, ἤ ὕστερον. Ibid. 467. ἤτοι ἀγαθόν γ' ἐστὶν ἢ κακόν.

435. πρόχοισιν, dat. plur. of πρόχους, "an urn." It is uncertain whether it should be written πρόχοισι or πρόχουσι. I suspect the latter to have been a more recent form introduced in obedience to grammatical analogy.

443. ἀνομίαν ὀφλισκάνειν, "to be answerable for iniquity," i. e. "to incur the charge of it."

447. "You will empty your temples of their treasures in paying for your misdeeds."

452. Εἰλειθυῖα is said to be a Doric word for the pains of child-birth. The Divinity who presided over births is so called by Homer and Callimachus; hence it is a title given to Artemis, and Diana is invoked under it in Horace, Carm. Sæc. ἀνειλείθυιαν governs the preceding genitives, "Unacquainted with the pains of labour." For the composition of the proper name, compare, ἄμουσος, ἀναφρόδιτος, ἀνήφαιστος, ἀνυμέναιος, ἀνίσμηνος.

455. The Titan, Prometheus (Eur. Phœn. 1138) assisted

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the birth of Athena from the head of Jove. Another account attributed this service to Ἥφαιστος.

457. *Νίκα.* Athena was often worshipped under this attribute. Soph. Phil. 134. *Νίκη τ' Ἀθάνα Πολιὰς, ἣ σώζει μ' ἀεί.*

459. *θαλάμων*, "from the chambers."

461—62. Join *γᾶς* with *μεσόμφαλος*, as if it were *ἐν μέσῳ ὀμφάλῳ γᾶς.*

463. *χορευομένῳ* "honoured by the dance". Soph. Œd. Rex 1095.

470. *εὐτεκνίας κ. ἕ.*, "may obtain a long-delayed fair progeny through clear oracles."

474. *ἀφορμὰν* "a strong-hold, or vantage-ground, of happiness.". The word is applied to a starting place, to capital or other means of executing a plan, to the plea of an argument &c.

475—77. By *νεάνιδες ἕβαι*, "youthful blooms" is meant young children. *Καρποτρόφοι* is not an idle epithet, but means that these children will in their turn be fruitful.

479. *ἔξοντες* agrees with *παῖδες* as implied in *νεάνιδες ἕβαι.* "As those who shall have from their fathers the hereditary wealth to leave to other children."

487. *τροφαὶ κήδειοι*, the bringing up of children that are our own — *ἐν κήδει*, not adopted ones.

491. *ἐχοίμαν*, "may I cling to."

492. The cave and shrine of Pan were at the foot of the Acropolis.

493. The Acropolis itself is spoken of here as the rock which lies near to the cavernous Macrae.

495. *χορούς στείβειν* is not unlike the Homeric phrase *πέπληγον δὲ χορὸν θεῖον ποσίν*, but it is unsupported by any similar usage of the tragic poets who never employ *χορὸς* for the ground of the dance.

496. Aglaurus, one of the daughters of Agraulus, had a temple in the Acropolis, and it is likely that Herse and Pandrosus, her sisters, were also worshipped, conjointly with her. The sisters' loving the dance after their death is compared by Musgrave to the story of the shade of Protesilaus enjoying the Thracian foot-races.

499. *ὑπὸ* "to the measure of." The construction of these genitives is difficult, or rather the introduction of the word *ὕμνων* spoils a natural and intelligible sentence. Perhaps we should change the accent and make *ὑμνῶν* agree with *Πᾶν*, "When thou making music to them pipest in thy cavernous abode."

504. *ἐξώριζεν*, "was ready to cast it out."

506. The child is called *ὕβρις*, in the same way as Ion

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had above called himself *ἀδίκημα*, because it was the memorial of the father's *ὕβρις*.

506. Observe the two sources of information which Euripides supposes the damsels to possess. The Stories they know have either been learnt from embroidery, or told them by word of mouth. By the figure called zeugma we must understand a word which bears the same relation to *ἐπὶ κερκίσιν* as *ἄϊων* does to *λόγοις*. "Neither in the loom (literally at the shuttles) *have I seen*, nor have I heard the story that the children of mortals by the Gods partake of prosperity."

510. Ion returns from the avenue leading to the temple where he has been filling the lustral basins with water, and asks whether Xuthus, who had gone into the temple before he left, is come out again.

511. *φυλάσσετε*, "watch for", "wait for."

518. *σὺ δ' κ. ἑ.* "And do you for your part be sane." *δύ' ὄντε*. Compare Plat. Gorg. 481. *ἐρῶντε δύ' ὄντε δυοῖν ἑκάτερος*. The same use of *ὦν* prevails with *εἷς* and *τρεῖς*.

520. For *μὲν* with a question compare Arist. Av. 1214. *ὑγιαίνεις μὲν*; Eur. Med. 1129. *φρονεῖς μὲν ὀρθά*; This form implies that the speaker rather believes the negative, for the suppressed apodosis is to this effect — *ἐγὼ δ' οὐκ ὀρθῶς κρίνω*.

523. *ῥυσιάζειν* is to seize any property as a *ῥύσιον*, to be held in pledge until satisfaction is obtained for some alleged injury. Hence in Homer a man who is driving away another's kine on this plea is spoken of as *Ῥύσι' ἐλαυνόμενος*. Here the verb is used in a more general sense "I will touch thee; and I am no robber, but I recover my own beloved child."

525. *ὡς τί δῆ*, supply *πάσχων*. "What ails thee that thou shunnest me." The rest of the sentence, interrupted by Ion, is again taken up and continued by Xuthus.

528. *ποῦ*. This is not to be taken as equivalent to *πῶς*, but expresses the absurdity of a notion. "How is it possible."

529. *τρέχων*, "as it runs," i. e. if you will let it run on."

536. *συμφορᾶς κ. ἑ.* "That he is in what condition?"

537. *ἄλλως* if rightly placed here must mean "in the other case", "else". Dobree reads *ἄλλων*. Perhaps it should belong to the answer. "In other respects a gift, but yet sprung from me."

545. *τοῦ νέου* gen. of *τὸ νέον*, — "of youth."

549. *ἀπαιολᾷ*. "Baffles my conjecture," "Puzzles me." *Ἀπαιόλη* in Aristophanes is the Goddess of Fraud. It is formed from *αἰόλος* "shifting"; that which makes us shift

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from one belief to another or escapes us by shifting from one form to another.

550. *φανὰς*, the revelations or mysteries of Bacchus.

552. *ἐθιάσευσε*, "introduced you to their *θίασος* or band."

553. *πρὸς*, "given up to", "intent upon."

554. It is better to connect the two speeches by removing the stop to before *ἵνα*; "This is it; in what place I was begot, Xu.: Fate hath brought to light, my son."

556. *ἐκπεφεύγαμεν*. "I have escaped slavery." Because, if he had not been thus exposed, he would have been bred in a servile condition.

559. The Mss. have *ἦ σοί γε γίγνεται*. The useless *γε* was added for the sake of the metre, no regard being paid to the false quantity in *ἦ*. Some scholars read *παῖδες — ἦ σοὶ γίγνεται*; others *παῖς ὃ σοί γε γίγνεται*. In support of *ὃ δή*, compare Eur. Alc. 5. Ibid. 102. This particle is commonly added, where the speaker counts on the assent or approval of the person addressed. *(As you know, as you must admit.)* Where he only *ventures* to count on it he uses *δή που*. *(As I suppose you will grant.)*

550 560. Understand *οἴκῳ*. "And did you lodge in the house of some one of the Proxeni?" These were those Delphians, whose business it was to entertain pilgrims to the temple.

560. *θίγω*, the aorist subjunctive. "May I then touch?" Eur. Bell. Frag. XVI. *ὑπερβῶ κρηναῖα νάπη*, "May I overstep &c." Arist. Ran. 1. *εἴπω τι*, "May I say something?"

570. "Has justly wrought for thy discovery." *Κραίνειν* is to fulfil a promise or prophecy; to decree, or generally to *give a head or completeness* to anything. It is derived from the root *κρα*, from which is formed the obsolete *κρᾶας* = *κάρα*.

572. *ὃ* is governed by *ἦξας* as in Orest. 1429 *αὔραν ἄσσων*, "fanning". I can find no better translation for it in this place than "to start", which is vulgar, or "to urge" which is not exact. *τοῦτο κἄμ' ἔχει πόθος*, literally "as to this thing a desire possesses me likewise." But the passage is probably corrupt.

576. *ἀλητείαν*. See note on v. 53.

579—80. "And no longer suffering either of two evils, will you be called at once base-born and poor."

583. "And hast lost thyself in thoughts."

587. "I welcome the fortune."

588. In the books *πε̄ρ* the abbreviation of *πάτερ* is corrupted into *περὶ*. The construction is *ἄκουσον τούτων ἃ γιγνώσκω*. When the antecedent pronoun is suppressed or postponed, the relative assumes its case in place of its own;

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the exception is, when the relative is in the nominative as in v. 560 ἦ θίγω δῆτ' οἵ μ' ἔφυσαν, not, ὧν μ' ἔφυσαν.

593. ἀσθενὴς κ. ἑ. "If I am weak," i. e. "do not aspire to power."

594. "I shall be called (reputed as) the man that is nothing and sprung from nobody."

595. πόλεος, a poetic form for πόλεως. πρῶτον ζύγον, "the first bench," a figure of speech for pre-eminence.

598. "But as many as being men of worth and able to be skilful (i. e. capable of becoming statesmen) are (*nevertheless*) mute, and are not eager after (state) affairs, — among these I shall earn mockery, and the name of fool" &c.

602. Here he speaks of those who are *willing* as well as able to engage in politics. λογίων is a faulty reading; it was probably meant at first as the interpretation of the word which it has supplanted. That word may have been σοφῶν.

603. φρουρήσομαι, "I shall be watched," i. e. looked on with jealousy and distrust.

605. "Those who wield states and bear offices."

608. ὡς = ἐς, only used in this sense with *persons*.

609. συμφορὰς are the bad and good fortunes; κοινουμένη "sharing" and ἀπολαχοῦσα "losing her share" are opposed.

614—15. βλέπῃς and συγχέας ἔχῃς both depend on the preceding ὅταν. For ἔχω with the aorist participle compare the expressions ἀπολέσας, ἀτιμάσας, βαλὼν, μαθοῦσα construed with ἔχω in different passages of our author, the two last in this play vv. 230 & 582.

616. φαρμάκων is governed by διαφθορᾶς, and these are opposed to σφαγὰς, "murders with bloodshed".

635. There is the same complaint in Plato's Republic, from which we may infer that a democratic city with narrow streets is exceedingly uncomfortable for gentlemen to walk about in.

638. ἦ the old Attic form for ἦν, contracted from the Ionic ἦα. Hermann made a very ingenious but futile attempt to distinguish between ἦν as the imperfect and ἦ as the aorist.

642. He means that to be righteous is desirable for men, though they do not desire it. The construction κἂν ἄκουσιν ᾖ "though it be to them unwilling" may be compared with εἴ σοι βουλομένῳ (or ἡδομένῳ) ἔστι — "If you please."

646. αὐτοῦ, "where I am," in Delphi.

647. σμικρά θ' ἡδέως ἔχειν, "and to be content with small things."

648. οὓς ἐγὼ φιλῶ, *Creusa*.

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653. *θῦσαι γενέθλια*, "to celebrate the birth-day feast."

656. *δῆθεν*, "in pretence."

661. He derives the name *Ἴων* from the participle *ἰὼν*. It is in fact the name Iavan read without the vowel points. But in the Asiatic name for the Greeks *Ἰάονες* one of these vowels makes it appearance.

665. *πρόσειπε*, "address (a farewell) to the Delphian city, being about to quit it."

675. *πέπαται*, "owns". There is no present in use. From the same root is formed *παμπησία* below, 1305. and *πολυπαμὼν* a Homeric word for rich.

677. In place of the absurd supplement of the scribes *ἄλλας γε*, we must supply something to the effect of *γόων καὶ. Εἰσβολὰς*, "invasions", "visitations."

682—83. Whence (born) has this youth appeared a pensioner on thy temple?"

685. *οὐ σαίνει* — Properly "do not flatter me" i. e. "do not beguile me." This word makes it probable that we should read *ἔχειν* for *ἔχῃ*.

690. The subject of *παραδίδωσι* has been lost in the corrupt line which follows, *τόδ' ἔτ' εὔφημα*, which is the reading of the Ms. least tampered with by metrical improvers. *τάδε θῦ φάμα* i. e. *τάδε θεοῦ φάμα* is very near to this, and offers a good sense.

694. *τίς οὐ* — "Who will not agree in these (suspicions)?"

696. *τορῶς* "clearly". The root of this word contains the notion of *piercing* or *boring a hole*.

700. *πόσις δ'* — "But her husband is slighted by his friends." This is so contrary to the plain drift of the context that some would force *ἀτίετος* to mean "unpunished". As Euripides is fond of the word *ἀτίζειν*, what if we venture to make a derivative from it *ἀτιστὴς* or, as it would be here, *ἀτιστὰς*? "a slighter of his friends."

702. *οὐκ ἔσωσεν τύχας*. "Did not keep (i. e. did not remain contented with) his good fortune," or *οὐκ ἴσωσεν τύχας*, "did not share his fortunes with his wife", but sought his own gratification.

703—4. *ὁ πότνιαν ἐξαπαφὼν ἐμὰν*, "who has deceived my mistress."

705. Join *μὴ τύχοι καθαγνίσας*, "may he not speed in sacrificing" &c.

714. *δειράδες*, the two necks or peaks on the summit of Parnassus, one sacred to Bacchus, the other to Apollo.

721. The sense of this defective passage seems to be, that a city hard pressed (*στενομένα*) *for want of defenders* might afford some excuse (*ἔχοι ἄν σκῆψιν*) *to receive within*

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its gates a foreign influx, *ξενικὸν εἰσβολὰν*. (This is probably in allusion to Xuthus helping against the Eubœans.) "*As* our old chief Erechtheus when he gathered together (*ἀλίσας*) *the new citizens not to defile the city but to defend it.*" The last verse but one consists of three cretic feet, the second of which is resolved; the last is a dochmiac.

729. *εἰς — as to.* 412. 759. 964.

731. The order is changed so that the averting prayer may precede the mention of the evil feared.

734. *ὅμως* properly belongs to the *apodosis*, and has the force of *tamen* not of *quamquam*. Here it is attracted to the participle in the *protasis*. Compare Med. 280. *ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως.*

739. For the old reading *αἰπεινὰ δέ μοι μαντεῖα* Valckenær conjectured *αἰπεινά τοι*. It will be worth our while to consider if such a particle has its proper force in this passage; for though it is next to impossible to translate Greek particles into English, it is very necessary to understand them. *Τοι* denotes a certain *attitude* of the speaker, by himself, or to the person addressed, the nature of which will be understood by the following instances; when he expresses a determination of his own (760 *εἰρήσεταί τοι*), or a promise (Med. 1015. *κάτει τοι καὶ σύ*) or a belief or knowledge with some authority (*ἴσθι τοι, φημί τοι*), or at least with a certain self sufficiency (*οἶδα τοι I know too well for any one to tell me*). Hence it is often used with the first and second personal pronouns; (*ἐγώ τοι, σύ τοι*, I, even I, Thou, I say Thou.) From this it is plain why *τοι* is used with *moral precepts*, and, we may add, with any kind of general observation, as in Helen. 1242, *σοφοί τοι Πελόπιδαι τὰ τοιάδε, I know the Argives are cunning in such matters.* Now as the Pædagogus speaks of a particular fact which must be as evident to Creusa as to himself, as he is not informing but complaining, the particle does not seem apposite enough to justify such a change as from *δέ μοι* into *τοι*; I have therefore contented myself with a milder alteration.

742. *τὸ τοῦ ποδὸς* is in the same relation to *ποῦς* as *τὸ σὸν* to *σύ*. Compare 247. They are not so synonymous that we could say *τὸ σὸν λέγει* for *σὺ λέγεις* or *τὸ τοῦ ποδὸς ἀλγεῖ* for *ὁ ποῦς ἀλγεῖ*. The expression indicates an object *together with all the properties and actions naturally belonging to it.* "My foot and its movements;" "my mind and its intentions."

743. Observe the middle or deponent sense in *ἐρείδομαι, nitor*. The rest of the verse is unintelligible. Some try to understand by *περιφερῆ στίβον, the surrounding path;* but all

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leave χθονὸς unexplained. *Βάκτρῳ περιφερεῖ* would apply to the circles described by his staff as he felt his way.

745. "*Do not give up.*" παρίημι is either *a.* ἵημι παρ' ἐμαυτὸν, 1. I *admit* into my land, house &c., 2. I let pass or *permit* or *b.* ἵημι παρ' ἐμαυτοῦ, I *let go, let loose;* but always *with reluctance*, whereby it is distinguished from ἀφίημι and μεθίημι. The passive παρεῖμαι I am *loosened, faint* occurs with σῶμα, γόνατα, χεῖρας — ὑπὸ κόπου, νόσῳ κ. τ. λ.

748. δούλευμα = δοῦλαι. The abstract for the concrete.

755. "Have I then some grief through the oracles given to our House." The form of the question is meant to shew the devotion of the old servant.

758. See on 560.

763. The verses from here down to ἔπαθον 799, are antistrophic. 763, 4 b = 765, 7. Iambic penthemimer and 4 dochmiacs. 768, 9 = 770, 1. Iambic penthemimer and Dactylic penthemimer. 772, 8 a = 778, 84. Four Iambic trimeters and three dochmiacs. 785, 91 = 792, 99. Four Iambic trimeters, four dochmiacs, a cretic and one dochmiac.

767. διανταῖος piercing *right* through. Compare Hom. Il. γ, 359. ἀντικρὺ δὲ παρὰ λαπάρην διάμησε χιτῶνα. — ἔτυπεν. This active aorist is not Attic, which would be ἐπάταξα, nor Homeric, which is ἔτυψα. It is either corrupt or a great license. πνευμόνων. Compare Archilochus, οἰδαλέους δ' ἀμφ' ὀδύνῃς ἔχομεν πνεύμονας.

772. ταὐτὰ πράσσων: "*eadem fortuna usus.*"

787. The god would say, ὅτῳ ἂν ξυναντήσῃς or ὅτῳ ξυναντήσει, either of which in the oblique or narrative form becomes optative. When this takes place, ἄν disappears. Compare Iph. Taur. 20. ὅ τι γὰρ ἐνιαυτὸς τέκοι Κάλλιστον ηὔξω φωσφόρῳ θύσειν θεᾷ. Agamemnon when he made the vow had said ὅτι ἂν τέκῃ — θύσω.

789. The old reading was τὸ δ' ἐμὸν and ἔλαβεν, which Musgrave explains as elliptical for τὸ ἐμὸν μέρος, and compares Herc. Fur. 165. ἔχει δὲ τοὐμὸν οὐκ ἀναίδειαν, γέρον, Ἀλλ' εὐλάβειαν. A better example could not be adduced to shew in what way τὸ ἐμὸν may be considered equivalent to ἐγώ, but it is quite unlike this passage. See on 742.

792. ἐχρήσθη from χρᾶν or χρῆν, *oraculum edere.*

796. We find both ἐπτόμην and ἐπτάμην, πτέσθαι and πτάσθαι in our editions of Attic authors; but as there is only *one example* in the Iliad of the abbreviated form with an ε, it is probable that the Attics followed the same rule. I believe that ἐπτάμην, ἔπτου is the Attic aorist, and ἐπετόμην ἐπέτου the imperfect.

804. τἀπ' ἐμοῦ i. e. τὰ ἀπὸ ἐμοῦ, "all that I can tell thee."

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805. Compare 653.

813. Though a distinct individual is referred to ὅστις is used, not ὅσπερ, because the relative is equivalent to *quippe qui*, and does not simply *denote* the person, bnt *describes* him by the nature of his actions.

817. οὐκ ἔστεργε, "was not content". Ἀγαπᾶν and αἰνεῖν are used in the same secondary sense.

820. ἐξενώμενον, "*sent abroad.*"

822. Ἄφετος, "dedicated". Compare Æsch. Prom. Vinct. 666 ἄφετον ἀλᾶσθαι γῆς ἐπ' ἐσχάτοις ὅροις. *Devoted* or *accursed.* The word is properly used of those animals which being dedicated to some divinity were *dismissed* from the yoke, or *herd*, and were left to feed in the sacred pastures. The present παιδεύεται being historical, it is considered as a past tense and is followed by the optative.

825. κἄτα is usual in passing from one step of a narrative to the next, which here is ἐψεύσατο. The direct mode of telling the story would have been κἄτα ἐψεύσατο, but he interrupts himself to clear Apollo, and presently adds that this falsehood was only a part of the fraud of many years standing. The dactyl being a resolved spondee will have the ictus – ◡ ◡ on the middle syllable. But this is here a monosyllable and an article, and as such quite unfit to receive such an ictus. The order would be far more antithetical, and the metrical objection avoided by reading κατ' οὐκ ὁ θεὸς ἐψεύσαθ', ὅδε δ' ἐψεύσατο.

827. Observe the imperfect. If found out "*he intended* to impute it to the oracle" — Musgrave understands by these words, "he intended to dedicate him to Apollo." But then Euripides would at least have written ἀνετίθει τῷ δαίμονι, for ἀναφέρειν is never used in such a sense; nor do I believe that ὁ δαίμων can be so used of Apollo except in his prophetical capacity. Compare 1117, 1353.

828. The Mss. have ἐλθὼν, but the opposition of ἁλοὺς plainly requires λαθών. The rest of the line has perplexed all the editors; if it is not corrupt we must understand by τὸν χρόνον, τὸν χρόνον τὸν ἐπιόντα. If found out *by Creusa* Xuthus meant to tell her that the oracle had commanded him to acknowledge his son, if undetected, "wishing also to guard against the future," (to repel any future attempt of Creusa to get rid of the youth if she discovered his parentage) he intended to make him king, when he could defy all opposition.

830. Supply ἐστὶ. "And the name is a strange one." For ἀνὰ χρόνον compare Herod. 1. 173. Λύκιοι ἀνὰ χρόνον ἐκλήθησαν.

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831. *δῆθεν, as he pretends.* 656.

835. *φαῦλος* is the opposite of *σοφὸς*, and *φαυλότης* of *τέχνη*. Phœn. 496. Hipp. 989. Pol. frag. 8. *οἱ τὰς τέχνας ἔχοντες ἀθλιώτεροι τῆς φαυλότητος.*

837. *ἀναρίθμητον, of no account. οὔτ' ἐν λόγῳ, οὔτ' ἐν ἀριθμῷ.*

842. He means that if Creusa had disapproved of this, his next step was to renounce his royalty at Athens and go back to seek a wife among his own kindred.

843. *δὴ* belongs to *ἐκ τῶνδε*, "after *all* this."

844. *γὰρ*. The sentence is elliptical; (*δεῖ*) *γάρ σε κατακτεῖναι κ. ἑ.*

852. *ὁπλίζει.* See 1124. Hom. Il. λ, 640. *ἐπεί ῥ' ὤπλισσε κυκειῶ.*

853. i. e. *ἢ θανεῖν ἢ ζῆν.*

854. *ὅστις* [*ἄν*] *ἦ*. The omission of *ἄν* with *ὅστις* is one of the licenses of Tragedy.

859—923. Nothing can be better timed for the action of the Play nor more movingly represented than the following scene in which Creusa's shame gives way to her desire to upbraid her betrayer. It is rather a complaint than a speech, and therefore the measure is more lyrical than dramatic. The chief metre is the Anapæstic which in the impassioned parts is purposely irregular as to cæsura and length of lines. The spondaic slowness of some verses is made to contrast with the rapidity of others in which we have a complete resolution ⏑ ⏑ ⏑ ⏑. The dochmiacs are finely introduced where she relates the worst of her story.

859. Not *σιγάσομαι*. It is the aorist subjunctive.

863. She means that there is no one to provoke her to virtue by emulation.

867. *ἐδυνάσθην* is the Homeric form instead of *ἐδυνήθην*.

870. *Μὰ* is omitted in this oath as in Soph. Œd. R. 660. 1088.

871. She swears by the goddess of her own Acropolis, Athena.

872. Lucan. Pharsal. 9. 350. Hanc et Pallas amat, patrio quod vertice nata Terrarum primam Libyen (nam proxima cælo est, Quod probat ipse calor), tetigit, stagnique quieta Vultus vidit aqua, posuitque in margine plantas, Et se dilecta Tritonida dixit ab unda.

875. Compare Il. ψ, 139. *νήεον ὕλην* "they heaped up the wood." Eur. Herc. Fur. 243. *βωμὸν πέριξ νήσαντες ἀμφήρη ξύλα.* Hence *ἀπονήσασθαι* is to lift a load away from one's self.

876. *κακοβουλευθεῖσα* is not formed according to rule. To

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make this plain we must observe that *ἀγαθοποιεῖν*, *κακοποιεῖν*, are not formed from the adjective and the simple verb but from the words *ἀγαθοποιὸς*, *κακοποιὸς*, as *κακολογεῖν* from *κακολόγος*, whereas *κακολέγειν* would be barbarous. On the other hand *κακόβουλος* "evil counselling" would become *κακοβουλεῖν*, and our word would be *κακοβουλη θεῖσα*. Either therefore the copyist has corrupted the word, or Euripides broke the rule as we know he did in *ξυνασοφεῖν τοῖς μὴ σοφοῖς*; but there he was loth to lose his antithesis, here he could have no motive for the change.

882. The sound-board of the lyre was made of the shell of the tortoise, or *of horn*, or afterwards of a species of cane. Cic. de Nat. Deorum 2, 59. *Itaque plectri similem linguam nostri solent dicere; chordarum dentes; nares cornibus iis quæ ad nervos resonant in cantibus.* These horns are called *ἄγραυλα* and *ἄψυχα* because they were taken from dead beasts found in the fields.

890. She gathered the "gold-beaming" flowers "for her robe" (*φάρεσιν*,) in order "to deck it with them" (*ἀνθίζειν*).

892. "Cleaving to the white wrists of my hands." Compare Hom. Il. ξ, 232. *Ἔν τ' ἄρα οἱ φῦ χειρί.*

895. "Gratifying a shameless desire." 36.

900. *μέλεα*, "cruelly."

908. "Who possessest by lot this oracle."

909. *πρὸς χ. θ.* follows *καρύξω*.

916. *γενέτας* commonly *father;* here *son.* Soph. Œd. R. 478. *ὁ Διὸς γενέτας. καὶ σός γε* — "*yea* and thine." *ἀμαθὴς* commonly in active sense, but here in the passive; "unheard of."

918. "Exchanging the swath of his mother for cruel wounds." Œd. R. 1035. *δεινόν γ' ὄνειδος σπαργάνων ἀνθειλόμην*, not *ἀνειλόμην* as is commonly read.

920. The palm and laurel at which Latona was delivered is celebrated in Hecuba 458—61. The olive is added in Iph. T. 1099. Catull. Carm. Sæc. *Quam mater prope Deliam Deposivit olivam.* These made the *κῆπος* of Jove. The old reading was *καρποῖς*, which no one understood, and few pretended to explain. I find that Kirchhoff has anticipated this correction.

927. For the construction, in which the sentence begins with one subject (*I*), and is completed with another, *a wave*, compare Phœn. 283—85. *μέλλων δὲ πέμπειν μ' Οἰδίπου κλεινὸς γόνος — ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν. ὑπεξαντλῶν*; "*gradually* baling out," as in *ὑφέρπω*, *subrepo. ὑποτρέχω.*

929—30. *Ἐκβαλοῦσα*, "having uttered," as in 959. Before *τῶν π. κακῶν* the preposition is understood as in 459. *μετὴλ-*

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θες "thou pursuedst." But it is probable that though Euripides used μετιέναι in its ordinary sense he had also *that other force* of μετὰ in his mind, which we find in μεθιστάναι, and many other words expressive of *change;* and as he has made μεθιστάναι govern φρενῶν, λύπης, φόνου, κακῶν, he was tempted by an apparent analogy to use μετιέναι in a similar construction.

933. φ. τύμβευμα, "a welcome sepulture," i. e. one whom the beasts will be glad to bury, (in their maws). So Electra, in Sophocles, exhorts her brother, when he has slain Ægisthus, to cast him to those ταφῆς, *buriers,* whom he deserves; viz. the dogs and kites.

936. Κ. πέτρας. Of the Acropolis: ἃς is put by attraction for ὃν.

946. ἐξέκλεψας, "didst thou hide," or "succeed in hiding."

954. Observe that if he had not appealed to another to confirm his supposition δὴ would not have been used. Compare 546, 1069. with Alc. 94. οὐ γὰρ δὴ φρουδός γ' ἐξ οἴκων.

957. "Aye, my woes and my concealment were the only witnesses."

959. Πῶς δὲ is not equivalent to ὅπως as Wakefield and Dindorf inform us; for ὅπως, *do you ask me how,* would imply surprise at the question: but πῶς δὲ on the contrary has the force of *How, indeed; you may well ask, how.* The late Revd. Francis Howes aptly compared Eur. Suppl. 123—24. Θη.: Τί γὰρ λέγουσιν, ὅσια χρήζοντος σέθεν; Ἀδ.: τί δ'; εὐτυχοῦντες οὐκ ἐπίστανται φέρειν. We may account for this use of δὲ by supposing the full phrase to be, σὺ μὲν ἐρωτᾷς, ἐγὼ δ' ἀντερωτῶ.

961. εἰ — γε. *Yes* (you would have said so) *if* &c.

962. Supply before πεσεῖν, "striving"; as implied in διώκοντα.

963. "Where not being he was wronged by me," i. e. Where it was unjust in me not to keep him.

964. εἰς τί, "with what expectation." εἰσῆλθε when used of the mind is followed either by the dative or the accusative. Cycl. 411. Orest. 1316.

965. ὡς — σώσοντα. "As *believing that* he would save." ὡς σώσοντος "he being likely to save." Phœn. 1469. ἀνῆξε δ' ὀρθὸς λαὸς εἰς ἔριν λόγων, ἡμεῖς μὲν, ὡς νικῶντα δεσπότην ἐμὸν, οἱ δ' ὡς ἐκεῖνον. Elmsley on Heraclid. 693. points out this distinction. "The difference between the genitive and the accusative absolute seems to amount to this, that the genitive expresses the fact, the accusative some person's belief about the fact."

968. Though her father was dead he might be said to

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have misfortune in his children. But the rhythm and the sense both seem to recommend *σὲ καὶ πάτραν σὴν δυστυχοῦσαν εἰσορῶν*. Comp. Troad. 868. *αὐτός τε καὶ γῆ δορὶ πεσοῦσ' Ἑλληνικῷ*.

970. *ἀντέχεσθαι* "to cling to". So *ἀντιλαμβάνεσθαι*.

971. "Misfortune is helplessness."

972. *Ἀποτίνειν* is "to pay" the penalty. Hom. Od. *α*. *νῦν δ' ἀθρόα πάντ' ἀπέτισε*. *Ἀποτίνεσθαι* "to make another pay" or to revenge.

973. Compare the subjunctives with *πῶς* 859—60—61.

975. The words *ἄδην ἔχειν* are common in Homer and the Ionic writers. It may be either an adverb like *σύρδην*, *ἄρδην*, *ἀνέδην*, *ἑλίγδην*, or the accusative of an obsolete noun. The Homeric phrase *ἄδην ἐλαύνειν* (which the author of the Rhesus has misunderstood) favours the latter supposition; *to drive to satiety* = to give a man more than he likes, *πολέμοιο* or *κακότητος*.

979. *εἰ γὰρ*, "*utinam.*"

981. Comp. 1022. *καὶ σὺ γὰρ τοὐμὸν ψέγεις*.

985. *καὶ μὴν — γε*. This combination of particles has something of the force of "*à propos*" — or "*why, as for that*". Cyclops. 541. Alc. 713.

988. Phlegra a city of Thrace, which Eudoxus says was afterwards called Pallene.

990. *θεῶν πόνον* would rather mean that the Gods had made the Gorgon, than that it had given them trouble. Hermann and Dindorf are inclined to *θεοῖς*.

993. *Θῶραξ* is the monster's *own chest*, not a covering for it. This was the *δέρος*, 995, which Pallas wore. For an account of the Ægis, see Smith's Dictionary of Antiquities.

999. The crasis of *ἦ οὐ* and *μὴ οὐ* are of frequent occurrence. Æsch. Sept. 202. *ἤκουσας ἢ οὐκ ἤκουσας*. The beginner should be warned against the *later form οἶδας*, and the utter barbarism *οἶσθας*, which some would import into the text. There could be no such dire metrical necessity for Euripides to use *οἶδας* in Alc. 780. He *might* have written *τὰ θνητὰ πράγματ' ἔμαθες ἦν ἔχει φύσιν*. All that we can do now is to distrust the evidence of a single example. — *τί δ' οὐ μέλλεις* is the common formula for "but of course you do". As, Plat. Theætet. 159. C. Soph. Ant. 447—48. *Κρ.*: *ἦδης τὰ κηρυχθέντα μὴ πράσσειν τάδε*. *Ἀντ.*: *ἦδη· τί δ' οὐκ ἔμελλον*; For *οἶσθα ἢ οὔ*; compare Plat. Theæt. 174. *B*. *μανθάνεις — — ἢ οὔ*.

1002. We must suppose that Creusa delays, *μέλλει*, as fearing to utter the ill-omen'd words which follow.

1006. *σώματος* is governed by *καθάψασα*. *Ἐξάπτειν* is more

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from one belief to another or escapes us by shifting from one form to another.

550. φανὰς, the revelations or mysteries of Bacchus.

552. ἐθιάσευσε, "introduced you to their θίασος or band."

553. πρὸς, "given up to", "intent upon."

554. It is better to connect the two speeches by removing the stop to before ἵνα; "This is it; in what place I was begot, Xu.: Fate hath brought to light, my son."

556. ἐκπεφεύγαμεν. "I have escaped slavery." Because, if he had not been thus exposed, he would have been bred in a servile condition.

559. The Mss. have ἦ σοί γε γίγνεται. The useless γε was added for the sake of the metre, no regard being paid to the false quantity in ἦ. Some scholars read παῖδες — ἦ σοὶ γίγνεται; others παῖς ὃ σοί γε γίγνεται. In support of ὃ δὴ, compare Eur. Alc. 5. Ibid. 102. This particle is commonly added, where the speaker counts on the assent or approval of the person addressed. *(As you know, as you must admit.)* Where he only *ventures* to count on it he uses δή που. *(As I suppose you will grant.)*

560. Understand οἴκῳ. "And did you lodge in the house of some one of the Proxeni?" These were those Delphians, whose business it was to entertain pilgrims to the temple.

560. θίγω, the aorist subjunctive. "May I then touch?" Eur. Bell. Frag. XVI. ὑπερβῶ κρηναῖα νάπη, "May I overstep &c." Arist. Ran. 1. εἴπω τι, "May I say something?"

570. "Has justly wrought for thy discovery." Κραίνειν is to fulfil a promise or prophecy; to decree, or generally to *give a head or completeness* to anything. It is derived from the root κρα, from which is formed the obsolete κρᾶας = κάρα.

572. ὃ is governed by ᾖξας as in Orest. 1429 αὔραν ᾄσσων, "fanning". I can find no better translation for it in this place than "to start", which is vulgar, or "to urge" which is not exact. τοῦτο κἄμ' ἔχει πόθος, literally "as to this thing a desire possesses me likewise." But the passage is probably corrupt.

576. ἀλητείαν. See note on v. 53.

579—80. "And no longer suffering either of two evils, will you be called at once base-born and poor."

583. "And hast lost thyself in thoughts."

587. "I welcome the fortune."

588. In the books πε̄ρ the abbreviation of πάτερ is corrupted into περὶ. The construction is ἄκουσον τούτων ἃ γιγνώσκω. When the antecedent pronoun is suppressed or postponed, the relative assumes its case in place of its own;

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the exception is, when the relative is in the nominative as in v. 560 ἦ θίγω δῆτ' οἵ μ' ἔφυσαν, not, ὧν μ' ἔφυσαν.

593. ἀσθενὴς κ. ἐ. "If I am weak," i. e. "do not aspire to power."

594. "I shall be called (reputed as) the man that is nothing and sprung from nobody."

595. πόλεος, a poetic form for πόλεως. πρῶτον ζύγον, "the first bench," a figure of speech for pre-eminence.

598. "But as many as being men of worth and able to be skilful (i. e. capable of becoming statesmen) are (*nevertheless*) mute, and are not eager after (state) affairs, — among these I shall earn mockery, and the name of fool" &c.

602. Here he speaks of those who are *willing* as well as able to engage in politics. λογίων is a faulty reading; it was probably meant at first as the interpretation of the word which it has supplanted. That word may have been σοφῶν.

603. φρουρήσομαι, "I shall be watched," i. e. looked on with jealousy and distrust.

605. "Those who wield states and bear offices."

608. ὡς = ἐς, only used in this sense with *persons*.

609. συμφορὰς are the bad and good fortunes; κοινουμένη "sharing" and ἀπολαχοῦσα "losing her share" are opposed.

614—15. βλέπῃς and συγχέας ἔχῃς both depend on the preceding ὅταν. For ἔχω with the aorist participle compare the expressions ἀπολέσας, ἀτιμάσας, βαλὼν, μαθοῦσα construed with ἔχω in different passages of our author, the two last in this play vv. 230 & 582.

616. φαρμάκων is governed by διαφθοράς, and these are opposed to σφαγὰς, "murders with bloodshed".

635. There is the same complaint in Plato's Republic, from which we may infer that a democratic city with narrow streets is exceedingly uncomfortable for gentlemen to walk about in.

638. ἦ the old Attic form for ἦν, contracted from the Ionic ἦα. Hermann made a very ingenious but futile attempt to distinguish between ἦν as the imperfect and ἦ as the aorist.

642. He means that to be righteous is desirable for men, though they do not desire it. The construction κἂν ἄκουσιν ἦ "though it be to them unwilling" may be compared with εἴ σοι βουλομένῳ (or ἡδομένῳ) ἔστι — "If you please."

646. αὐτοῦ, "where I am," in Delphi.

647. σμικρά θ' ἡδέως ἔχειν, "and to be content with small things."

648. οὓς ἐγὼ φιλῶ, *Creusa*.

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653. *θῦσαι γενέθλια*, "to celebrate the birth-day feast."

656. *δῆθεν*, "in pretence."

661. He derives the name *Ἴων* from the participle *ἰὼν*. It is in fact the name Iavan read without the vowel points. But in the Asiatic name for the Greeks *Ἰάονες* one of these vowels makes it appearance.

665. *πρόσειπε*, "address (a farewell) to the Delphian city, being about to quit it."

675. *πέπαται*, "owns". There is no present in use. From the same root is formed *παμπησία* below, 1305. and *πολυπαμῶν* a Homeric word for rich.

677. In place of the absurd supplement of the scribes *ἄλλας γε*, we must supply something to the effect of *γόων καὶ. Εἰσβολὰς*, "invasions", "visitations."

682—83. Whence (born) has this youth appeared a pensioner on thy temple?"

685. *οὐ σαίνει* — Properly "do not flatter me" i. e. "do not beguile me." This word makes it probable that we should read *ἔχειν* for *ἔχῃ*.

690. The subject of *παραδίδωσι* has been lost in the corrupt line which follows, *τόδ' ἔτ' εὔφημα*, which is the reading of the Ms. least tampered with by metrical improvers. *τάδε θῦ φάμα* i. e. *τάδε θεοῦ φάμα* is very near to this, and offers a good sense.

694. *τίς οὐ* — "Who will not agree in these (suspicions)?"

696. *τορῶς* "clearly". The root of this word contains the notion of *piercing* or *boring a hole*.

700. *πόσις δ'* — "But her husband is slighted by his friends." This is so contrary to the plain drift of the context that some would force *ἀτίετος* to mean "unpunished". As Euripides is fond of the word *ἀτίζειν*, what if we venture to make a derivative from it *ἀτιστὴς* or, as it would be here, *ἀτιστὰς*? "a slighter of his friends."

702. *οὐκ ἔσωσεν τύχας*. "Did not keep (i. e. did not remain contented with) his good fortune," or *οὐκ ἴσωσεν τύχας*, "did not share his fortunes with his wife", but sought his own gratification.

703—4. *ὁ πότνιαν ἐξαπαφὼν ἐμὰν*, "who has deceived my mistress."

705. Join *μὴ τύχοι καθαγνίσας*, "may he not speed in sacrificing" &c.

714. *δειράδες*, the two necks or peaks on the summit of Parnassus, one sacred to Bacchus, the other to Apollo.

721. The sense of this defective passage seems to be, that a city hard pressed (*στενομένα*) *for want of defenders* might afford some excuse (*ἔχοι ἂν σκῆψιν*) *to receive within*

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its gates a foreign influx, *ξενικὸν εἰσβολὰν*. (This is probably in allusion to Xuthus helping against the Eubœans.) "*As* our old chief Erechtheus when he gathered together (*ἀλίσας*) *the new citizens not to defile the city but to defend it.*" The last verse but one consists of three cretic feet, the second of which is resolved; the last is a dochmiac.

729. *εἰς — as to.* 412. 759. 964.

731. The order is changed so that the averting prayer may precede the mention of the evil feared.

734. *ὅμως* properly belongs to the *apodosis*, and has the force of *tamen* not of *quamquam*. Here it is attracted to the participle in the *protasis*. Compare Med. 280. *ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως.*

739. For the old reading *αἰπεινὰ δέ μοι μαντεῖα* Valckenær conjectured *αἰπεινά τοι*. It will be worth our while to consider if such a particle has its proper force in this passage; for though it is next to impossible to translate Greek particles into English, it is very necessary to understand them. *Τοι* denotes a certain *attitude* of the speaker, by himself, or to the person addressed, the nature of which will be understood by the following instances; when he expresses a determination of his own (760 *εἰρήσεταί τοι*), or a promise (Med. 1015. *κάτει τοι καὶ σὺ*) or a belief or knowledge with some authority (*ἴσθι τοι, φημί τοι*), or at least with a certain self sufficiency (*οἶδα τοι I know too well for any one to tell me*). Hence it is often used with the first and second personal pronouns; (*ἐγώ τοι, σύ τοι*, I, even I, Thou, I say Thou.) From this it is plain why *τοι* is used with *moral precepts*, and, we may add, with any kind of general observation, as in Helen. 1242, *σοφοί τοι Πελόπιδαι τὰ τοιάδε, I know the Argives are cunning in such matters.* Now as the Pædagogus speaks of a particular fact which must be as evident to Creusa as to himself, as he is not informing but complaining, the particle does not seem apposite enough to justify such a change as from *δέ μοι* into *τοι*; I have therefore contented myself with a milder alteration.

742. *τὸ τοῦ ποδὸς* is in the same relation to *ποῦς* as *τὸ σὸν* to *σύ*. Compare 247. They are not so synonymous that we could say *τὸ σὸν λέγει* for *σὺ λέγεις* or *τὸ τοῦ ποδὸς ἀλγεῖ* for *ὁ ποῦς ἀλγεῖ*. The expression indicates an object *together with all the properties and actions naturally belonging to it.* "My foot and its movements;" "my mind and its intentions."

743. Observe the middle or deponent sense in *ἐρείδομαι, nitor*. The rest of the verse is unintelligible. Some try to understand by *περιφερῆ στίβον, the surrounding path;* but all

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leave χθονὸς unexplained. *Βάκτρῳ περιφερεῖ* would apply to the circles described by his staff as he felt his way.

745. "*Do not give up.*" παρίημι is either *a.* ἵημι παρ' ἐμαυτὸν, 1. I *admit* into my land, house &c., 2. I let pass or *permit* or *b.* ἵημι παρ' ἐμαυτοῦ, I *let go, let loose;* but always *with reluctance*, whereby it is distinguished from ἀφίημι and μεθίημι. The passive παρεῖμαι I am *loosened, faint* occurs with σῶμα, γόνατα, χεῖρας — ὑπὸ κόπου, νόσῳ κ. τ. λ.

748. δούλευμα = δοῦλαι. The abstract for the concrete.

755. "Have I then some grief through the oracles given to our House." The form of the question is meant to shew the devotion of the old servant.

758. See on 560.

763. The verses from here down to ἔπαθον 799, are antistrophic. 763, 4 b = 765, 7. Iambic penthemimer and 4 dochmiacs. 768, 9 = 770, 1. Iambic penthemimer and Dactylic penthemimer. 772, 8 a = 778, 84. Four Iambic trimeters and three dochmiacs. 785, 91 = 792, 99. Four Iambic trimeters, four dochmiacs, a cretic and one dochmiac.

767. διανταῖος piercing *right* through. Compare Hom. Il. γ, 359. ἀντικρὺ δὲ παρὰ λαπάρην διάμησε χιτῶνα. — ἔτυπεν. This active aorist is not Attic, which would be ἐπάταξα, nor Homeric, which is ἔτυψα. It is either corrupt or a great license. πνευμόνων. Compare Archilochus, οἰδαλέους δ' ἀμφ' ὀδύνῃς ἔχομεν πνεύμονας.

772. ταὐτὰ πράσσων: "*eadem fortuna usus.*"

787. The god would say, ὅτῳ ἄν ξυναντήσῃς or ὅτῳ ξυναντήσει, either of which in the oblique or narrative form becomes optative. When this takes place, ἄν disappears. Compare Iph. Taur. 20. ὅ τι γὰρ ἐνιαυτὸς τέκοι Κάλλιστον ηὔξω φωσφόρῳ θύσειν θεᾷ. Agamemnon when he made the vow had said ὅτι ἄν τέκῃ — θύσω.

789. The old reading was τὸ δ' ἐμὸν and ἔλαβεν, which Musgrave explains as elliptical for το ἐμὸν μέρος, and compares Herc. Fur. 165. ἔχει δὲ τοὐμὸν οὐκ ἀναίδειαν, γέρον, Ἀλλ' εὐλάβειαν. A better example could not be adduced to shew in what way τὸ ἐμὸν may be considered equivalent to ἐγώ, but it is quite unlike this passage. See on 742.

792. ἐχρήσθη from χρᾶν or χρῆν, *oraculum edere.*

796. We find both ἐπτόμην and ἐπτάμην, πτέσθαι and πτάσθαι in our editions of Attic authors; but as there is only *one example* in the Iliad of the abbreviated form with an ε, it is probable that the Attics followed the same rule. I believe that ἐπτάμην, ἔπτου is the Attic aorist, and ἐπετόμην ἐπέτου the imperfect.

804. τἀπ' ἐμοῦ i. e. τὰ ἀπὸ ἐμοῦ, "all that I can tell thee."

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805. Compare 653.

813. Though a distinct individual is referred to ὅστις is used, not ὅσπερ, because the relative is equivalent to *quippe qui*, and does not simply *denote* the person, bnt *describes* him by the nature of his actions.

817. οὐκ ἔστεργε, "was not content". Ἀγαπᾶν and αἰνεῖν are used in the same secondary sense.

820. ἐξενώμενον, "*sent abroad.*"

822. Ἄφετος, "dedicated". Compare Æsch. Prom. Vinct. 666 ἄφετον ἀλᾶσθαι γῆς ἐπ' ἐσχάτοις ὅροις. *Devoted* or *accursed.* The word is properly used of those animals which being dedicated to some divinity were *dismissed* from the yoke, or *herd*, and were left to feed in the sacred pastures. The present παιδεύεται being historical, it is considered as a past tense and is followed by the optative.

825. κἄτα is usual in passing from one step of a narrative to the next, which here is ἐψεύσατο. The direct mode of telling the story would have been κἄτα ἐψεύσατο, but he interrupts himself to clear Apollo, and presently adds that this falsehood was only a part of the fraud of many years standing. The dactyl being a resolved spondee will have the ictus – ◡ ◡ on the middle syllable. But this is here a monosyllable and an article, and as such quite unfit to receive such an ictus. The order would be far more antithetical, and the metrical objection avoided by reading κατ' οὐκ ὁ θεὸς ἐψεύσαθ', ὅδε δ' ἐψεύσατο.

827. Observe the imperfect. If found out "*he intended* to impute it to the oracle" — Musgrave understands by these words, "he intended to dedicate him to Apollo." But then Euripides would at least have written ἀνετίθει τῷ δαίμονι, for ἀναφέρειν is never used in such a sense; nor do I believe that ὁ δαίμων can be so used of Apollo except in his prophetical capacity. Compare 1117, 1353.

828. The Mss. have ἐλθὼν, but the opposition of ἁλοὺς plainly requires λαθών. The rest of the line has perplexed all the editors; if it is not corrupt we must understand by τὸν χρόνον, τὸν χρόνον τὸν ἐπιόντα. If found out *by Creusa* Xuthus meant to tell her that the oracle had commanded him to acknowledge his son, if undetected, "wishing also to guard against the future," (to repel any future attempt of Creusa to get rid of the youth if she discovered his parentage) he intended to make him king, when he could defy all opposition.

830. Supply ἐστὶ. "And the name is a strange one." For ἀνὰ χρόνον compare Herod. 1. 173. Λύκιοι ἀνὰ χρόνον ἐκλήθησαν.

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831. *δῆθεν, as he pretends.* 656.

835. *φαῦλος* is the opposite of *σοφὸς*, and *φαυλότης* of *τέχνη*. Phœn. 496. Hipp. 989. Pol. frag. 8. *οἱ τὰς τέχνας ἔχοντες ἀθλιώτεροι τῆς φαυλότητος.*

837. *ἀναρίθμητον, of no account. οὔτ' ἐν λόγῳ, οὔτ' ἐν ἀριθμῷ.*

842. He means that if Creusa had disapproved of this, his next step was to renounce his royalty at Athens and go back to seek a wife among his own kindred.

843. *δὴ* belongs to *ἐκ τῶνδε*, "after *all* this."

844. *γὰρ*. The sentence is elliptical; (*δεῖ*) *γάρ σε κατακτεῖναι κ. ἑ.*

852. *ὁπλίζει.* See 1124. Hom. Il. λ, 640. *ἐπεί ῥ' ὤπλισσε κυκειῶ.*

853. i. e. *ἢ θανεῖν ἢ ζῆν.*

854. *ὅστις* [*ἄν*] *ἦ.* The omission of *ἄν* with *ὅστις* is one of the licenses of Tragedy.

859—923. Nothing can be better timed for the action of the Play nor more movingly represented than the following scene in which Creusa's shame gives way to her desire to upbraid her betrayer. It is rather a complaint than a speech, and therefore the measure is more lyrical than dramatic. The chief metre is the Anapæstic which in the impassioned parts is purposely irregular as to cæsura and length of lines. The spondaic slowness of some verses is made to contrast with the rapidity of others in which we have a complete resolution ⏑ ⏑ ⏑ ⏑. The dochmiacs are finely introduced where she relates the worst of her story.

859. Not *σιγάσομαι*. It is the aorist subjunctive.

863. She means that there is no one to provoke her to virtue by emulation.

867. *ἐδυνάσθην* is the Homeric form instead of *ἐδυνήθην*.

870. *Μὰ* is omitted in this oath as in Soph. Œd. R. 660. 1088.

871. She swears by the goddess of her own Acropolis, Athena.

872. Lucan. Pharsal. 9. 350. Hanc et Pallas amat, patrio quod vertice nata Terrarum primam Libyen (nam proxima cælo est, Quod probat ipse calor), tetigit, stagnique quieta Vultus vidit aqua, posuitque in margine plantas, Et se dilecta Tritonida dixit ab unda.

875. Compare Il. ψ, 139. *νήεον ὕλην* "they heaped up the wood." Eur. Herc. Fur. 243. *βωμὸν πέριξ νήσαντες ἀμφήρη ξύλα.* Hence *ἀπονήσασθαι* is to lift a load away from one's self.

876. *κακοβουλευθεῖσα* is not formed according to rule. To

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make this plain we must observe that *ἀγαθοποιεῖν*, *κακοποιεῖν*, are not formed from the adjective and the simple verb but from the words *ἀγαθοποιὸς*, *κακοποιὸς*, as *κακολογεῖν* from *κακολόγος*, whereas *κακολέγειν* would be barbarous. On the other hand *κακόβουλος* "evil counselling" would become *κακοβουλεῖν*, and our word would be *κακοβουλη-θεῖσα*. Either therefore the copyist has corrupted the word, or Euripides broke the rule as we know he did in *ξυνασοφεῖν τοῖς μὴ σοφοῖς*; but there he was loth to lose his antithesis, here he could have no motive for the change.

882. The sound-board of the lyre was made of the shell of the tortoise, or *of horn*, or afterwards of a species of cane. Cic. de Nat. Deorum 2, 59. *Itaque plectri similem linguam nostri solent dicere; chordarum dentes; nares cornibus iis quæ ad nervos resonant in cantibus.* These horns are called *ἄγρανλα* and *ἄψυχα* because they were taken from dead beasts found in the fields.

890. She gathered the "gold-beaming" flowers "for her robe" (*φάρεσιν*,) in order "to deck it with them" (*ἀνθίζειν*).

892. "Cleaving to the white wrists of my hands." Compare Hom. Il. ξ, 232. *Ἔν τ' ἄρα οἱ φῦ χειρί.*

895. "Gratifying a shameless desire." 36.

900. *μέλεα*, "cruelly."

908. "Who possessest by lot this oracle."

909. *πρὸς χ. Θ.* follows *καρύξω*.

916. *γενέτας* commonly *father;* here *son.* Soph. Œd. R. 478. *ὁ Διὸς γενέτας. καὶ σός γε* — "*yea* and thine." *ἀμαθὴς* commonly in active sense, but here in the passive; "unheard of."

918. "Exchanging the swath of his mother for cruel wounds." Œd. R. 1035. *δεινόν γ' ὄνειδος σπαργάνων ἀνθειλόμην*, not *ἀνειλόμην* as is commonly read.

920. The palm and laurel at which Latona was delivered is celebrated in Hecuba 458—61. The olive is added in Iph. T. 1099. Catull. Carm. Sæc. *Quam mater prope Deliam Deposivit olivam.* These made the *κῆπος* of Jove. The old reading was *καρποῖς*, which no one understood, and few pretended to explain. I find that Kirchhoff has anticipated this correction.

927. For the construction, in which the sentence begins with one subject (*I*), and is completed with another, *a wave*, compare Phœn. 283—85. *μέλλων δὲ πέμπειν μ' Οἰδίπου κλεινὸς γόνος — ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν. ὑπεξαντλῶν*; "*gradually* baling out," as in *ὑφέρπω*, *subrepo. ὑποτρέχω.*

929—30. *Ἐκβαλοῦσα*, "having uttered," as in 959. Before *τῶν π. κακῶν* the preposition is understood as in 459. *μετὴλ-*

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ὅτε; "when you pursued." But it is probable that though Euripides used πατέναι in its ordinary sense he had also *that other force of* κατά in his mind, which we find in κάθισταται, and many other words expressive of *change*: and as he has made κάθισταται govern φρενῶν, λύπης, φόνου, κακῶν, he was tempted by an apparent analogy to use πατέναι in a similar construction.

933. φ. τάφευμα, "a welcome sepulture," i. e. one whom the beasts will be glad to bury, in their maws. So Electra, in Sophocles, exhorts her brother, when he has slain Ægisthus, to cast him to those ταφῆς, *buriers*, whom he deserves; viz. the dogs and kites.

936. Κ. πέτρας. Of the Acropolis: ἃς is put by attraction for ὅ.

946. ἐξέκλεψας, "didst thou hide," or "succeed in hiding."

954. Observe that if he had not appealed to another to confirm his supposition δή would not have been used. Compare 546, 1069. with Alc. 94. οὐ γάρ δή φροῦδός γ' ἐξ οἴκων.

957. "Aye, my woes and my concealment were the only witnesses."

959. Πῶς δὲ is not equivalent to ὅπως as Wakefield and Dindorf inform us; for ὅπως, *do you ask me how*, would imply surprise at the question: but πῶς δὲ on the contrary has the force of *How, indeed; you may well ask, how*. The late Revd. Francis Howes aptly compared Eur. Suppl. 123—24. Θη.: Τί γὰρ λέγουσιν, ὅσια χρῄζοντος σέθεν; Ἀδ.: τί δ'; εὐτυχοῦντες οὐκ ἐπίστανται φέρειν. We may account for this use of δὲ by supposing the full phrase to be, σὺ μὲν ἐρωτᾷς, ἐγὼ δ' ἀντερωτῶ.

961. εἰ — γε. *Yes* (you would have said so) *if* &c.

962. Supply before πεσεῖν, "striving"; as implied in διώκοντα.

963. "Where not being he was wronged by me," i. e. Where it was unjust in me not to keep him.

964. εἰς τί, "with what expectation." εἰσῆλθε when used of the mind is followed either by the dative or the accusative. Cycl. 411. Orest. 1316.

965. ὡς — σώσοντα. "As *believing that* he would save." ὡς σώσοντος "he being likely to save." Phœn. 1469. ἀνῆξε δ' ὀρθὸς λαὸς εἰς ἔριν λόγων, ἡμεῖς μὲν, ὡς νικῶντα δεσπότην ἐμὸν, οἱ δ' ὡς ἐκεῖνον. Elmsley on Heraclid. 693. points out this distinction. "The difference between the genitive and the accusative absolute seems to amount to this, that the genitive expresses the fact, the accusative some person's belief about the fact."

968. Though her father was dead he might be said to

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have misfortune in his children. But the rhythm and the sense both seem to recommend *σὲ καὶ πάτραν σὴν δυστυχοῦσαν εἰσορῶν*. Comp. Troad. 868. *αὐτός τε καὶ γῆ δορὶ πεσοῦσ' Ἑλληνικῷ*.

970. *ἀντέχεσθαι* "to cling to". So *ἀντιλαμβάνεσθαι*.

971. "Misfortune is helplessness."

972. *Ἀποτίνειν* is "to pay" the penalty. Hom. Od. α. *νῦν δ' ἀθρόα πάντ' ἀπέτισε*. *Ἀποτίνεσθαι* "to make another pay" or to revenge.

973. Compare the subjunctives with *πῶς* 859—60—61.

975. The words *ἄδην ἔχειν* are common in Homer and the Ionic writers. It may be either an adverb like *σύρδην*, *ἄρδην*, *ἀνέδην*, *ἑλίγδην*, or the accusative of an obsolete noun. The Homeric phrase *ἄδην ἐλαύνειν* (which the author of the Rhesus has misunderstood) favours the latter supposition; *to drive to satiety* = to give a man more than he likes, *πολέμοιο* or *κακότητος*.

979. *εἰ γὰρ*, "*utinam.*"

981. Comp. 1022. *καὶ σὺ γὰρ τοὐμὸν ψέγεις*.

985. *καὶ μὴν — γε*. This combination of particles has something of the force of "*à propos*" — or "*why, as for that*". Cyclops. 541. Alc. 713.

988. Phlegra a city of Thrace, which Eudoxus says was afterwards called Pallene.

990. *θεῶν πόνον* would rather mean that the Gods had made the Gorgon, than that it had given them trouble. Hermann and Dindorf are inclined to *θεοῖς*.

993. *Θῶραξ* is the monster's *own chest*, not a covering for it. This was the *δέρος*, 995, which Pallas wore. For an account of the Ægis, see Smith's Dictionary of Antiquities.

999. The crasis of *ἦ οὐ* and *μὴ οὐ* are of frequent occurrence. Æsch. Sept. 202. *ἤκουσας ἢ οὐκ ἤκουσας*. The beginner should be warned against the *later form* *οἶδας*, and the utter barbarism *οἶσθας*, which some would import into the text. There could be no such dire metrical necessity for Euripides to use *οἶδας* in Alc. 780. He *might* have written *τὰ θνητὰ πράγματ' ἔμαθες ἣν ἔχει φύσιν*. All that we can do now is to distrust the evidence of a single example. — *τί δ' οὐ μέλλεις* is the common formula for "but of course you do". As, Plat. Theætet. 159. C. Soph. Ant. 447—48. *Κρ.*: *ἤδης τὰ κηρυχθέντα μὴ πράσσειν τάδε*. *Ἀντ.*: *ἦδη· τί δ' οὐκ ἔμελλον*; For *οἶσθα ἢ οὔ*; compare Plat. Theæt. 174. *Β. μανθάνεις — — ἢ οὔ*.

1002. We must suppose that Creusa delays, *μέλλει*, as fearing to utter the ill-omen'd words which follow.

1006. *σώματος* is governed by *καθάψασα*. *Ἐξάπτειν* is more

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usual with this construction. The answer "in a golden bracelet" shews that Heath is wrong in construing ἐν τῷ σώματος, "in what (part) of the body?"

1010. πῶς κέκραναι — "how is it *contrived?*" i. e. what is it intended to do?

1011. κοιλὴ φλὲψ is the *vena cava,* which conveys the blood from the liver back to the heart.

1012. χρῆσθαι depends on κέκραναι. Literally "for a man to use this for what purpose?"

1016. εἰς ἓν κερανν῀ναι, is so to blend anything as *to make it one* with something else.

1023. ὑφορᾶσθαι in the counterpart of *suspicari* in composition and voice.

1025. αὐτοῦ, *here.* 646. ἵνα, *where.*

1026. λάζυσθε, *with accusative* 1402.

1029. As δρᾶσον is equivalent to κελεύω σε δρᾶν, it is often preceded by οἶσθ' ὅ. Hec. 225. Hel. 322 &c. In Med. 600, Elmsley's reading should be adopted, οἶσθ' ὡς μέτευξαι (not μετεύξει) καὶ σοφώτερα φανεῖ. For Iason does not say, "do you know how *you will change* your prayer," but, "do you know how *I would have you change* your prayer, and *then* you will appear the wiser."

1034. κάθες. Compare 436.

1039. προξένων. Supply οἴκων. For the πρόξενοι see on 553.

1048. *Εἰνοδία, Trivia,* or *Hecate.* But Hecate is called the daughter of Latona, in the Phœnissæ, and stands in a series of invocations of which the two others are addressed to Artemis and the Moon. Here she is the daughter of (Demeter) Mother Earth, and Herodotus and Pausanias mention a tradition, which they say that Æschylus adopted, according to which Artemis is the same with Persephone, the daughter of Demeter. It is easy to account for the confusion. The Moon is the female counterpart of the Sun, Ἑκάτη of Ἕκατος; hence we find the epithet φώσφορος given to Hecate by Euripides. Again the Moon as our satellite would be called the daughter of Earth. As the Pagan religion expanded and the objects of its worship became more distinctly personal beings and not mere deified things, not only the common origin of many deities was overlooked, but the different names of the same deity were considered as different persons; or at least they invoked the different names without caring to know whether they belonged to one or more beings. It was only in the decline of polytheism that Apollo was once more *clearly identified* with the Sun and Artemis with the Moon. The reason for invoking

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Hecate is given in the text itself, the words *ἐφόδων* and *ὅδωσον* being purposely used in reference to her name of *Ἐνοδία* = Trivia. But this name had originally nothing to do with expeditions or journies, but with the roads, which according to their form suggested the erection of an image either of the double faced Dianus, or the triple faced Diana. The Chorus also invokes her as presiding over poisons; a notion which is connected with the old magical practice of gathering certain herbs by moonlight.

1051. *ἐφ' οἷσι*, "for the ends for which." Compare 1040. Hec. 647. *ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάθρων λώβᾳ.*

1061. *Ἀτελὴς* "unperformed, unsuccessful", though agreeing in number with the nearest substantive *θάνατος*, is to be taken also with *σπουδαὶ*, "the efforts".

1064. Some read *ᾗτε*, others *ἅ τε*. The former is the same as *ᾗ* "*in which way* her hope is now *advancing*," but *ὅστε* is a very rare form of the relative in Euripides. The latter may be either *the relative*, "and the hope which is now *advancing*" *ἄπεισι*, "shall depart", or the *article;* "and the present hope is *carried away*." But the *elision* of *αι* is so very doubtful a license in Tragedy, that few scholars believe the passage to be sound. With *ξίφος* understand *ὥσει*, or some verb which has the same relation to *ξίφος*, as *ἐξάψει* has to *βρόχον*. Compare 506, on which see Note.

1065. "Bringing sufferings (sorrows) to an end by sufferings (death)." Theoc. *ἄννε πικρὸν ἔρωτα καὶ ἐς τέλος ἄννε μοῖραν.*

1066. i. e. the life of *another state*. Pol. frag. 7. *Τίς δ' οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν, Τὸ κατθανεῖν δὲ ζῆν κάτω νομίζεται.*

1075. "The God of many songs" is Bacchus, whom they fear to dishonour if a stranger is to join in his festival. The festival was called *αἱ εἰκάδες*, because it was held on the 20th, *τῇ εἰκάδι*, of the month Boedromion. On it they conveyed Iacchus to Eleusis, *τὸν Ἴακχον Ἐλευσίναδε ἔπεμπον.* The sacred well called *Καλλίχορον* was by that place. The procession and festival was by night. *Θεωρὸς* is properly a visitor or pilgrim to a temple; here it is applied to the "processional torch," which, it seems, the image of Iacchus carried in its hand.

1079. The stars and the moon and the water nymphs, that is, the objects of the old Pantheistic worship of which the Eleusinian Mysteries were a remnant, are represented as rejoicing in honor of the festival. *Ἀνεχόρευσεν* and *χορεύει* govern the accusatives *Κόραν*, or Persephone, and *Ματέρα*.

1084. It is generally admitted that *χορευόμεναι* is corrupt, and incapable of translation. Dindorf reads *εἰλισσόμεναι.*

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A milder change would be *πορευόμεναι*, which answers to Shelley's expression, "When lured by the love of the Genii that *move* In the depths of the purple sea."

1091. *κατὰ μοῦσαν ἰόντες* must mean "going with the Muse" or framing their songs. If we prefix *οὐ* the sense will be that they sing the contrary of what the Muse dictates, because they speak ill of women.

1093. *γάμοι Κύπριδος* can hardly mean anything except the marriage of Venus herself. The oldest Ms. has *Κύπριδας* which, if we read *γάμων*, will yield the sense required. "The lawless and unhallowed loves of our unions." Or we may read *κἀγάμους*, i. e. *καὶ ἀγάμους Κ. ἀθ. ἀν.* The *unresolved* metre of this and the preceding verse would be a cretic and a trochaic penthemimer.

1095. *ἄρουτον ἀνδρῶν*. "The *seed* or *race* of men." Properly, *a ploughed field.*

1096. *παλίμφαμος ἀοιδὰ* is the song which contradicts the old *φήμη* of women's badness.

1098—1100. The words from *ἀμφὶ* down to *παίδων* which do not answer to the strophe, and are clumsy in construction and expression are evidently added by a later hand to fill up the gap. *Ὁ Διὸς ἐκ παίδων* is translated "The offspring of (Æolus) one of the sons of Jove."

1103. *Δεσποίνᾳ* is governed by *κοινάν*.

1105. *θέμενος χάριν*, "favoring" or indulging. 895.

1106. *Κλειναὶ* is a strange address for a servant to use to his fellow servants. Some read *ξέναι*, which is equally inadmissible, for though the Chorus are strangers in Delphi they are not so to the servant who is likewise come from Athens. We may supply *Δοῦλαι*, but no conjecture can restore with certainty a word which has dropped out.

1108. *ἐξέπλησα*, "I have fulfilled" should be followed by a noun meaning *search*, *labor* or *course*. Some endeavour to supply this by the fiction that *τὸ ζητεῖν* is to be understood from *ζητῶν*. It is more likely that a verse containing *δρόμον* or *μόχθον* has been lost.

1111. *Ἀπιχώριοι* i. e. *αἱ ἐπιχώριοι*.

1115. "Thou hast guessed, and wilt not be the last to share the evil."

1117. *τὸ μὴ δίκαιον* is, in the mind of Creusa's servant, *the cause of Ion*, and *ἡ δίκη the cause of his mistress*. But Apollo brought to light the means by which "the unjust cause was being conquered by justice," because he would not have his presence polluted by the murder of his servant. *Ἡττᾶσθαι*, like *ἥττων*, is followed by a genitive without any preposition.

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1119. *ἀντιάζειν to throw oneself before a person*, hence, *to supplicate*. It also means to *oppose*.

1121. The full sentence would be, *εἴτε ἐξὸν ἡμῖν φάος ὁρᾶν, (ζῆν) ἥδιον ἂν βιῷμεν*.

1122. The speech which follows is of the same description as those usually assigned to an *Ἄγγελος* or Messenger. These speeches contain a narrative of the chief events which lead to the unravelling of the plot or an account of the catastrophe itself. The chief aim of the poet is by vivid representation to enable the audience to imagine the events described. Hence his language is more than usually forcible and figurative, and many unessential incidents are brought in to give to the story not only the charm of variety but also that air of reality which results from a judicious introduction of details.

1126—27. Both the peaks of Parnassus are here spoken of as sacred to Bacchus. Other accounts speak of one only as sacred to him, and the other to Apollo. *Ὀπτήριον* is properly *the price given for the privilege of seeing*. It is not necessary to suppose that *ἀντ' ὀπτηρίων* is put here for *ἀντ' ὄψεως* — "*in return for the sight.*" His sacrifices were *by way of* an offering &c.

1128. *σκηνὰς ἀμφήρεις* — "enclosing tents."

1130. It is uncertain what other "Gods presiding over offspring" are intended here besides Bacchus. The Athenians invoked as such the *θεοὶ τριτοπάτορες*. These *θεοὶ γενέται* are also mentioned in Æsch. Suppl. 80.

1133—36. The youth set up his enclosures *without masonry* (*ἀτοίχους*) upon poles, *ὀρθοστάταις*, not looking to the mid rays of the sun's flame, (having well observed this) nor to the *expiring* rays, *τελευτώσας βίον*. With the other reading *φυλάξας* will govern *φλογά*, and the rest of the construction is obvious.

1137. 38. Having drawn a length of 100 feet *according to an exact figure* or square (*εἰς εὐγωνίαν*), which had *as its contained measurement* (*τοὐν μέσῳ μέτρημα*) the number of 10,000 feet, 100 × 100. *Γε* is added to distinguish this measurement from that of the sides.

1140. *καλῶν* is here the future. There is the same ambiguity in *τελῶ*, *γαμῶ* and *χέω*.

1145. *γράμματα* is said to be sometimes used in the sense of *pictures*, but there is no example of such a usage.

1150. *ἀσειρώτον ζυγοῖς* — "untied" by *σειρά*, a rope. The chariots of the gods followed the horses spontaneously and stood in no need of traces.

1150. *σειρὰ* is properly *the trace;* but here the rope by

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which the yoke is fastened to the neck: [illegible], properly the chariot, is to be taken here for the rein. [illegible] would be more strictly used of slacking the reins, than of urging the horses.

1152. [illegible] commutantur. Compare Theoc. [illegible] [illegible].

1154. [illegible] is to be taken adverbially, "wheel-wise" or "circularly." The constellation of Ursa Major has its face towards Ursa Minor, and its tail towards the Pole star.

1155. [illegible], "dividing the month," i. e. "at the full."

1159—62. The tapestry containing the stars was hung across to make the ceiling. Some of those on the sides ([illegible]) were also the work of Asiatic hands ([illegible]), and represented Persian galleys. Forms half man and half beast, and the sports of an Asiatic [illegible]. Some understand the naval encounter to be a prolepsis of the battle of Salamis, and, as the barbarians were not likely to choose such a subject, they force [illegible] into construction with [illegible], instead of with [illegible]. The same interpreters put a comma at [illegible], and explain v. 1161—62. of Hercules' victories over the Centaurs, the horses of Diomedes, the brazen footed stag and the Nemean lion.

1170. The old Editions have [illegible]. It would be worth the student's while to learn by heart those lines which contain examples of the most difficult inflexions, and among others of ἵημι. How necessary this is will appear from the following note of Barnes. "Æmilius Portus ait pro [illegible] "per metathesin [illegible] et Attice [illegible] scribi debere. "Quidni [illegible] pro [illegible] ut [illegible] pro [illegible]." If we can point out all the mistakes in these few lines it is not a reason for laughing either at Barnes or at Æmilius Portus, but for congratulating ourselves on the improved state of our Grammars, and for bewaring of a blind reliance on paradigms.

1171. The word which has dropped out is not improbably δεῖπνον.

1173. Observe the order. The first course. The μετανίπτρον, or washing of the hands. The burning of the frankincense. The second course with τραγήματα and drinking. The going round of the bowl. The introduction of flute-players and of vessels of larger size. The old man is ridiculed for taking on himself the offices of boys.

1187. ᾔδειν, the 3d person of ᾔδη with the ν paragogicum.

1191. οἰωνὸν ἔθετο, "made it an omen."

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1195. *Βιβλίνου.* This was a choice wine from a particular kind of grape which derived its name from a town in Thrace. It is mentioned by Hesiod and Theocritus.

1197. *Κῶμος* a troop of merrymakers, such as would often invade their friends' feasts. Here it is quaintly applied to the flock of doves flying in *unbidden.*

1198. The line or lines which contained the subject of *ἀπέσπεισαν* (the guests) and the evolutions of the doves who separated so as to face the whole line of guests, has been lost.

1199. *κεχρήμεναι*, wanting: Hom. Od. ρ, 347. *Αἰδὼς οὐκ ἀγαθὴ κεχρημένῳ ἀνδρὶ παρεῖναι.*

1204. *καὶ ἐβάκχευσεν*, "and was convulsed like one possessed."

1208. This merely denotes that he threw his robe aside in order to spring over the board; not that he rent his clothes as Barnes and Musgrave interpret it. Prevost makes him "monter *sur* la table," but how then could he have seized the old man by the arm?

1214. Construe *ἔχοντα ἐπ' αὐτοφώρῳ*, "being in the very act," i. e. still having the vessel which had contained the poison.

1222. *πετρορριφὴς* "thrown from the rock." Compare 1267. In two places 1112, 1236, she is to die by *stoning.* But there is probably no discrepancy; the culprit was thrown down and the stones thrown upon him, "lapidibus obruebatur." The Homeric phrase, Il. γ, 57, *Λάϊνον ἕσσο χιτῶνα*, „thou hadst put on thy stone garment" would be inappropriate to a person killed by a shower of stones thrown at him on level ground.

1232—33. These lines explain how matters are *φανερά*· "because the libation of the grape is mixed with the drops of blood of the darting viper."

1234. "The offerings to the dead" is a periphrasis for the murder.

1241. Literally, "mounting the swift hoof."

1256. "Yes, when seized by their hands," which she could not be while she clung to the altar.

1259. "Thou wilt make thy blood *a curse* to them." As *ἀποτρόπαιος* is that which averts the evil omen, *προστρόπαιος* is that which turns it in a certain direction.

1260. The Cephisus from whom Creusa descended by her mother, like most river-gods was fabled to have bull's horns or a bull's head.

1266. *καταξήνωσι*, "may tear." The word *ξαίνω* is peculiarly

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namely being properly used of the operation of *casting forms.*

1271. "I have changed my mind while I was yet among my friends:" [illegible]

1272. The words here ἐξ ὧν which [illegible] the connexion with the proof γε and ἐγὼ are exactly the particles required: the latter as *supposing* the other case viz. his [illegible] him [illegible] at Athens, and the former as *opposing* it to the one before mentioned.

1276. ὁ δ' οἶκτος ὁ σός — "the pity *for thee* which thou [illegible], is stronger on my side and my mother's," i. e. I and my mother are more entitled to pity than thou art.

1279. After ἐπεί [illegible] we must understand [illegible], or suppose that [illegible] which most editors have regarded with suspicion is a corruption of [illegible]

1282. τοῦ θεοῦ — "the image of the god at which I stand." How completely the image was identified with the divinity appears most strongly in the expression of Horace, *Quid dedicatum poscit Apollinem Vates?* For *posco* is only applicable to Apollo himself, and *dedicatum* only to the statue set up in his temple.

1285. The imperfect has an *inceptive* force. "You were going to slay."

1287. This verse is corrupt and unintelligible. He seems to say that he belonged to that father who supported him.

1288. ἐπίκουρος is less complimentary than ξύμμαχος, being applied to mercenary soldiers. οἰκήτωρ — "a possessor."

1294—1300. There is a play on the word μέλλειν, "to be likely" or "to delay". The nearest approach to it I can find in English is with the word *think*. (v. 1294: "You thought to take forcible possession of my heritage.") "And did you then seek my life for fear of a thought? Aye! lest I should lose my own, if you should no longer think but act."

1305. θεηλάτους ἕδρας in Musgrave's version is "*numine plenas sedes.*" I have no better interpretation to offer, and strongly suspect the reading, for θεήλατος is "sent from the gods" not "possessed by the Gods."

1310. ἐν στέμμασιν. See note on 225. In her answer she alludes to Apollo.

1316. "And not that the good and bad having recourse to the same place should receive equal measure (of protection) from the Gods."

1320. θριγκὸς is explained by Mueller to be the enclosure round the *cella* inside the temple; but as ὅδε is used of that which is visible from the stage; which the *cella* could hardly be, it is more probably the *outer* wall, that of the temple

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itself, "beyond" (ὑπὲρ) which she steps through the same gates by which Xuthus had appeared in returning from the oracle.

1328. πρόγονος is "a step-mother." The word frequently occurs in this sense in the Attic orators.

1331. νουθετούμενον. Lat. Vers. "*abs te admonitum.*" But this would be νουθετηθέντα or νενουθετημένον. The meaning is, "what does it behove me to do, *changing my purpose?*" i. e. giving up my thoughts of vengeance.

1336. χ. ὑπαγκάλισμ' ἐμῆς, "The enclosed burden of my hand." The reading, before Elmsley corrected it, was χερὸς ὑπ' ἀγκάλαις ἐμαῖς. Some German critics cannot see that the former reading is better than the latter; as if there were no difference between calling the arms a part of the hand, and attributing to the hand only an action in which both arm and hand have a part.

1339. Observe ὁ μῦθος νέος without the repetition of the article. "*New is the tale* which has been now brought forward."

1344. κατειπεῖν, *indicare.* 1215.

1346. ἐνθύμιον, *a religious feeling.* Compare Herc. Fur. 722. ἐπειδή σοι τόδ' ἐστ' ἐνθύμιον. Herod. B. 8. C. 54. ἐνθυμιόν οἱ ἐγένετο.

1354. τὴν τεκοῦσαν ἐκπόνει, "Labour at (finding) your mother."

1355. It is quite inconceivable that the Prophetess should tell him as she does in the received text, that he will discover his mother if he traverses all Asia and Europe in search of her. Besides, the sober and feasible plan, which she afterwards recommends, contradicts this interpretation. Now as αὐτὸς γνώσει is the idiomatic phrase for "I leave you to decide that," (compare Plat. Gorg. 503.) it seems evident that she must be answering some objection of Ion's. We may therefore conclude that the words πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὅρους (sc. ἐκπονήσω) are Ion's answer, who complains of the apparent hopelessness of the search. I find that Kirchhoff has adopted the same change of persons. But he has changed πᾶσαν δ' into πᾶσάν γ', which is inadmissible. I prefer, πῶς; ἆρ' ἐπελθὼν *A. κ. ἑ.*

1358. ἀκέλευστον — because she was not commanded by word of mouth, but moved by an inward prompting.

1359. The recent Editions have ὅτου δ' ἐβούλετ'. Ὅτου is explained by some as ὅτου ἕνεκα; but the places where ἕνεκα is said to be understood always contain some word with which the genitive is so construed as to *have the force of* ἕνεκα as in Orest. 742. θυγατέρος θυμούμενος. Here there is nothing in the construction to account for the genitive,

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θες "thou pursuedst." But it is probable that though Euripides used μετιέναι in its ordinary sense he had also *that other force* of μετὰ in his mind, which we find in μεθιστάναι, and many other words expressive of *change;* and as he has made μεθιστάναι govern φρενῶν, λύπης, φόνου, κακῶν, he was tempted by an apparent analogy to use μετιέναι in a similar construction.

933. φ. τύμβευμα, "a welcome sepulture," i. e. one whom the beasts will be glad to bury, (in their maws). So Electra, in Sophocles, exhorts her brother, when he has slain Ægisthus, to cast him to those ταφῆς, *buriers,* whom he deserves; viz. the dogs and kites.

936. Κ. πέτρας. Of the Acropolis: ἅς is put by attraction for ὅν.

946. ἐξέκλεψας, "didst thou hide," or "succeed in hiding."

954. Observe that if he had not appealed to another to confirm his supposition δή would not have been used. Compare 546, 1069. with Alc. 94. οὐ γὰρ δὴ φροῦδός γ' ἐξ οἴκων.

957. "Aye, my woes and my concealment were the only witnesses."

959. Πῶς δὲ is not equivalent to ὅπως as Wakefield and Dindorf inform us; for ὅπως, *do you ask me how,* would imply surprise at the question: but πῶς δὲ on the contrary has the force of *How, indeed; you may well ask, how.* The late Revd. Francis Howes aptly compared Eur. Suppl. 123—24. Θη.: Τί γὰρ λέγουσιν, ὅσια χρῄζοντος σέθεν; Ἀδ.: τί δ'; εὐτυχοῦντες οὐκ ἐπίστανται φέρειν. We may account for this use of δὲ by supposing the full phrase to be, σὺ μὲν ἐρωτᾷς, ἐγὼ δ' ἀντερωτῶ.

961. εἰ — γε. *Yes* (you would have said so) *if* &c.

962. Supply before πεσεῖν, "striving"; as implied in διώκοντα.

963. "Where not being he was wronged by me," i. e. Where it was unjust in me not to keep him.

964. εἰς τί, "with what expectation." εἰσῆλθε when used of the mind is followed either by the dative or the accusative. Cycl. 411. Orest. 1316.

965. ὡς — σώσοντα. "As *believing that* he would save." ὡς σώσοντος "he being likely to save." Phœn. 1469. ἀνῆξε δ' ὀρθὸς λαὸς εἰς ἔριν λόγων, ἡμεῖς μὲν, ὡς νικῶντα δεσπότην ἐμὸν, οἱ δ' ὡς ἐκεῖνον. Elmsley on Heraclid. 693. points out this distinction. "The difference between the genitive and the accusative absolute seems to amount to this, that the genitive expresses the fact, the accusative some person's belief about the fact."

968. Though her father was dead he might be said to

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have misfortune in his children. But the rhythm and the sense both seem to recommend *σὲ καὶ πάτραν σὴν δυστυχοῦσαν εἰσορῶν*. Comp. Troad. 868. *αὐτός τε καὶ γῆ δορὶ πεσοῦσ' Ἑλληνικῷ*.

970. *ἀντέχεσθαι* "to cling to". So *ἀντιλαμβάνεσθαι*.

971. "Misfortune is helplessness."

972. *Ἀποτίνειν* is "to pay" the penalty. Hom. Od. α. *νῦν δ' ἀθρόα πάντ' ἀπέτισε*. *Ἀποτίνεσθαι* "to make another pay" or to revenge.

973. Compare the subjunctives with *πῶς* 859—60—61.

975. The words *ἄδην ἔχειν* are common in Homer and the Ionic writers. It may be either an adverb like *σύρδην*, *ἄρδην*, *ἀνέδην*, *ἑλίγδην*, or the accusative of an obsolete noun. The Homeric phrase *ἄδην ἐλαύνειν* (which the author of the Rhesus has misunderstood) favours the latter supposition; *to drive to satiety* = to give a man more than he likes, *πολέμοιο* or *κακότητος*.

979. *εἰ γὰρ*, "*utinam.*"

981. Comp. 1022. *καὶ σὺ γὰρ τοὐμὸν ψέγεις*.

985. *καὶ μὴν — γε*. This combination of particles has something of the force of "*à propos*" — or "*why, as for that*". Cyclops. 541. Alc. 713.

988. Phlegra a city of Thrace, which Eudoxus says was afterwards called Pallene.

990. *θεῶν πόνον* would rather mean that the Gods had made the Gorgon, than that it had given them trouble. Hermann and Dindorf are inclined to *θεοῖς*.

993. *Θῶραξ* is the monster's *own chest*, not a covering for it. This was the *δέρος*, 995, which Pallas wore. For an account of the Ægis, see Smith's Dictionary of Antiquities.

999. The crasis of *ἢ οὐ* and *μὴ οὐ* are of frequent occurrence. Æsch. Sept. 202. *ἤκουσας ἢ οὐκ ἤκουσας*. The beginner should be warned against the *later form οἶδας*, and the utter barbarism *οἶσθας*, which some would import into the text. There could be no such dire metrical necessity for Euripides to use *οἶδας* in Alc. 780. He *might* have written *τὰ θνητὰ πράγματ' ἔμαθες ἣν ἔχει φύσιν*. All that we can do now is to distrust the evidence of a single example. — *τί δ' οὐ μέλλεις* is the common formula for "but of course you do". As, Plat. Theætet. 159. C. Soph. Ant. 447—48. *Κρ.*: *ἤδης τὰ κηρυχθέντα μὴ πράσσειν τάδε. Ἀντ.*: *ἤδη· τί δ' οὐκ ἔμελλον*; For *οἶσθα ἢ οὔ*; compare Plat. Theæt. 174. *Β. μανθάνεις — — ἢ οὔ*.

1002. We must suppose that Creusa delays, *μέλλει*, as fearing to utter the ill-omen'd words which follow.

1006. *σώματος* is governed by *καθάψασα*. *Ἐξάπτειν* is more

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usual with this construction. The answer "in a golden bracelet" shews that Heath is wrong in construing ἐν τῷ σώματος, "in what (part) of the body?"

1010. πῶς κέκρανται — "how is it *contrived?*" i. e. what is it intended to do?

1011. κοιλὴ φλὲψ is the *vena cava,* which conveys the blood from the liver back to the heart.

1012. χρῆσθαι depends on κέκρανται. Literally "for a man to use this for what purpose?"

1016. εἰς ἓν κεραννύναι, is so to blend anything as *to make it one* with something else.

1023. ὑφορᾶσθαι in the counterpart of *suspicari* in composition and voice.

1025. αὐτοῦ, *here.* 646. ἵνα, *where.*

1026. λάζυσθε, *with accusative* 1402.

1029. As δρᾶσον is equivalent to κελεύω σε δρᾶν, it is often preceded by οἶσθ' ὅ. Hec. 225. Hel. 322 &c. In Med. 600, Elmsley's reading should be adopted, οἶσθ' ὡς μέτευξαι (not μετεύξει) καὶ σοφώτερα φανεῖ. For Iason does not say, "do you know how *you will change* your prayer," but, "do you know how *I would have you change* your prayer, and *then* you will appear the wiser."

1034. κἀθες. Compare 436.

1039. προξένων. Supply οἴκων. For the πρόξενοι see on 553.

1048. Εἰνοδία, *Trivia,* or *Hecate.* But Hecate is called the daughter of Latona, in the Phœnissæ, and stands in a series of invocations of which the two others are addressed to Artemis and the Moon. Here she is the daughter of (Demeter) Mother Earth, and Herodotus and Pausanias mention a tradition, which they say that Æschylus adopted, according to which Artemis is the same with Persephone, the daughter of Demeter. It is easy to account for the confusion. The Moon is the female counterpart of the Sun, Ἑκάτη of Ἕκατος; hence we find the epithet φώσφορος given to Hecate by Euripides. Again the Moon as our satellite would be called the daughter of Earth. As the Pagan religion expanded and the objects of its worship became more distinctly personal beings and not mere deified things, not only the common origin of many deities was overlooked, but the different names of the same deity were considered as different persons; or at least they invoked the different names without caring to know whether they belonged to one or more beings. It was only in the decline of polytheism that Apollo was once more *clearly identified* with the Sun and Artemis with the Moon. The reason for invoking

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Hecate is given in the text itself, the words *ἐφόδων* and *ὅδωσον* being purposely used in reference to her name of *Ἐνοδία* = Trivia. But this name had originally nothing to do with expeditions or journies, but with the roads, which according to their form suggested the erection of an image either of the double faced Dianus, or the triple faced Diana. The Chorus also invokes her as presiding over poisons; a notion which is connected with the old magical practice of gathering certain herbs by moonlight.

1051. *ἐφ' οἷσι*, "for the ends for which." Compare 1040. Hec. 647. *ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάθρων λώβᾳ.*

1061. *Ἀτελὴς* "unperformed, unsuccessful", though agreeing in number with the nearest substantive *θάνατος*, is to be taken also with *σπουδαὶ*, "the efforts".

1064. Some read *ᾗτε*, others *ἅ τε*. The former is the same as *ᾗ* "*in which way* her hope is now *advancing*," but *ὅστε* is a very rare form of the relative in Euripides. The latter may be either *the relative*, "and the hope which is now *advancing*" *ἄπεισι*, "shall depart", or the *article;* "and the present hope is *carried away*." But the *elision* of *αι* is so very doubtful a license in Tragedy, that few scholars believe the passage to be sound. With *ξίφος* understand *ὥσει*, or some verb which has the same relation to *ξίφος*, as *ἐξάψει* has to *βρόχον*. Compare 506, on which see Note.

1065. "Bringing sufferings (sorrows) to an end by sufferings (death)." Theoc. *ἄννε πικρὸν ἔρωτα καὶ ἐς τέλος ἄννε μοῖραν.*

1066. i. e. the life of *another state*. Pol. frag. 7. *Τίς δ' οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν, Τὸ κατθανεῖν δὲ ζῆν κάτω νομίζεται.*

1075. "The God of many songs" is Bacchus, whom they fear to dishonour if a stranger is to join in his festival. The festival was called *αἱ εἰκάδες*, because it was held on the 20th, *τῇ εἰκάδι*, of the month Boedromion. On it they conveyed Iacchus to Eleusis, *τὸν Ἴακχον Ἐλευσίναδε ἔπεμπον.* The sacred well called *Καλλίχορον* was by that place. The procession and festival was by night. *Θεωρὸς* is properly a visitor or pilgrim to a temple; here it is applied to the "processional torch," which, it seems, the image of Iacchus carried in its hand.

1079. The stars and the moon and the water nymphs, that is, the objects of the old Pantheistic worship of which the Eleusinian Mysteries were a remnant, are represented as rejoicing in honor of the festival. *Ἀνεχόρευσεν* and *χορεύει* govern the accusatives *Κόραν*, or Persephone, and *Ματέρα.*

1084. It is generally admitted that *χορευόμεναι* is corrupt, and incapable of translation. Dindorf reads *εἰλισσόμεναι.*

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A milder change would be *πορευόμεναι*, which answers to Shelley's expression, "When lured by the love of the Genii that *move* In the depths of the purple sea."

1091. *κατὰ μοῦσαν ἰόντες* must mean "going with the Muse" or framing their songs. If we prefix *οὐ* the sense will be that they sing the contrary of what the Muse dictates, because they speak ill of women.

1093. *γάμοι Κύπριδος* can hardly mean anything except the marriage of Venus herself. The oldest Ms. has *Κύπριδας* which, if we read *γάμων*, will yield the sense required. "The lawless and unhallowed loves of our unions." Or we may read *κἀγάμους*, i. e. *καὶ ἀγάμους Κ. ἀθ. ἀν.* The *unresolved* metre of this and the preceding verse would be a cretic and a trochaic penthemimer.

1095. *ἄρουον ἀνδρῶν.* "The *seed* or *race* of men." Properly, *a ploughed field.*

1096. *παλίμφαμος ἀοιδὰ* is the song which contradicts the old *φήμη* of women's badness.

1098—1100. The words from *ἀμφὶ* down to *παίδων* which do not answer to the strophe, and are clumsy in construction and expression are evidently added by a later hand to fill up the gap. *Ὁ Διὸς ἐκ παίδων* is translated "The offspring of (Æolus) one of the sons of Jove."

1103. *Δεσποίνᾳ* is governed by *κοινάν.*

1105. *θέμενος χάριν*, "favoring" or indulging. 895.

1106. *Κλειναὶ* is a strange address for a servant to use to his fellow servants. Some read *ξέναι*, which is equally inadmissible, for though the Chorus are strangers in Delphi they are not so to the servant who is likewise come from Athens. We may supply *Δοῦλαι*, but no conjecture can restore with certainty a word which has dropped out.

1108. *ἐξέπλησα*, "I have fulfilled" should be followed by a noun meaning *search, labor* or *course.* Some endeavour to supply this by the fiction that *τὸ ζητεῖν* is to be understood from *ζητῶν.* It is more likely that a verse containing *δρόμον* or *μόχθον* has been lost.

1111. *Ἀπιχώριοι* i. e. *αἱ ἐπιχώριοι.*

1115. "Thou hast guessed, and wilt not be the last to share the evil."

1117. *τὸ μὴ δίκαιον* is, in the mind of Creusa's servant, *the cause of Ion*, and *ἡ δίκη the cause of his mistress.* But Apollo brought to light the means by which "the unjust cause was being conquered by justice," because he would not have his presence polluted by the murder of his servant. *Ἡττᾶσθαι*, like *ἥττων*, is followed by a genitive without any preposition.

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1119. ἀντιάζειν *to throw oneself before a person*, hence, *to supplicate*. It also means to *oppose*.

1121. The full sentence would be, εἴτε ἐξὸν ἡμῖν φάος ὁρᾶν, (ζῆν) ἥδιον ἂν βιῷμεν.

1122. The speech which follows is of the same description as those usually assigned to an Ἄγγελος or Messenger. These speeches contain a narrative of the chief events which lead to the unravelling of the plot or an account of the catastrophe itself. The chief aim of the poet is by vivid representation to enable the audience to imagine the events described. Hence his language is more than usually forcible and figurative, and many unessential incidents are brought in to give to the story not only the charm of variety but also that air of reality which results from a judicious introduction of details.

1126—27. Both the peaks of Parnassus are here spoken of as sacred to Bacchus. Other accounts speak of one only as sacred to him, and the other to Apollo. Ὀπτήριον is properly *the price given for the privilege of seeing*. It is not necessary to suppose that ἀντ' ὀπτηρίων is put here for ἀντ' ὄψεως — "*in return for the sight*." His sacrifices were *by way of* an offering &c.

1128. σκηνὰς ἀμφήρεις — "enclosing tents."

1130. It is uncertain what other "Gods presiding over offspring" are intended here besides Bacchus. The Athenians invoked as such the θεοὶ τριτοπάτορες. These θεοὶ γενέται are also mentioned in Æsch. Suppl. 80.

1133—36. The youth set up his enclosures *without masonry* (ἀτοίχους) upon poles, ὀρθοστάταις, not looking to the mid rays of the sun's flame, (having well observed this) nor to the *expiring* rays, τελευτώσας βίον. With the other reading φυλάξας will govern φλογά, and the rest of the construction is obvious.

1137. 38. Having drawn a length of 100 feet *according to an exact figure* or square (εἰς εὐγωνίαν), which had *as its contained measurement* (τοὐν μέσῳ μέτρημα) the number of 10,000 feet, 100 × 100. Γε is added to distinguish this measurement from that of the sides.

1140. καλῶν is here the future. There is the same ambiguity in τελῶ, γαμῶ and χέω.

1145. γράμματα is said to be sometimes used in the sense of *pictures*, but there is no example of such a usage.

1150. ἀσειρώτον ζυγοῖς — "untied" by σειρά, a rope. The chariots of the gods followed the horses spontaneously and stood in no need of traces.

1150. σειρὰ is properly *the trace;* but here the rope by

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which the yoke is fastened to the neck; ὄχημα, properly the *chariot*, is to be taken here for the *team;* ἔπαλλεν would be more strictly used of *shaking* the reins, than of urging the horses.

1152. ὠμάρτει, *comitabantur*. Compare Theoc. ἄστερες εὐκηλοιο κατ' ἄντυγα νυκτὸς ὅπαδοι.

1154. οὐραῖα is to be taken adverbially, "tail-wise" or "reversely." The constellation of Ursa Major has its face towards Ursa Minor, and its tail towards the Pole star.

1156. μηνὸς διχήρης, "dividing the month" i. e. "at the full."

1159—62. The tapestry containing the stars was hung across to make the ceiling. Some of those on the sides (τοίχοις), were also the work of Asiatic hands (ἄλλα β. ὑ.), and represented Persian galleys, Forms half man and half beast, and the sports of an Asiatic παράδεισος. Some understand the naval encounter to be a *prolepsis* of the battle of Salamis, and, as the barbarians were not likely to choose such a subject, they force βαρβάρων into construction with νανῦς, instead of with ὑφάσματα. The same interpreters put a comma at ἄγρας, and explain v. 1161—62. of Hercules' victories over the Centaurs, the horses of Diomedes, the brazen footed stag and the Nemean lion.

1170. The old Editions have ἀνῆσαν. It would be worth the student's while to learn by heart those lines which contain examples of the most difficult inflexions, and among others of ἵημι. How necessary this is will appear from the following note of Barnes. "Æmilius Portus ait pro ἀνίεσαν "per metathesin ἀνεῖσαν et Attice ἀνῆσαν scribi debere. "Quidni ἀνῆσαν pro ἀνῆκαν ut ἔδωσαν pro ἔδωκαν." If we can point out all the mistakes in these few lines it is not a reason for laughing either at Barnes or at Æmilius Portus, but for congratulating ourselves on the improved state of our Grammars, and for bewaring of a blind reliance on paradigms.

1171. The word which has dropped out is not improbably δείπνων.

1173. Observe the order. The first course. The μετανίπτρον, or washing of the hands. The burning of the frankincense. The second course with τραγήματα and drinking. The going round of the bowl. The introduction of flute-players and of vessels of larger size. The old man is ridiculed for taking on himself the offices of boys.

1187. ᾔδειν, the 3d person of ᾔδη with the ν paragogicum.

1191. οἰωνὸν ἔθετο, "made it an omen."

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1195. *Βιβλίνου.* This was a choice wine from a particular kind of grape which derived its name from a town in Thrace. It is mentioned by Hesiod and Theocritus.

1197. *Κῶμος* a troop of merrymakers, such as would often invade their friends' feasts. Here it is quaintly applied to the flock of doves flying in *unbidden.*

1198. The line or lines which contained the subject of *ἀπέσπεισαν* (the guests) and the evolutions of the doves who separated so as to face the whole line of guests, has been lost.

1199. *κεχρήμεναι*, wanting: Hom. Od. ϱ, 347. *Αἰδὼς οὐκ ἀγαθὴ κεχρημένῳ ἀνδρὶ παρεῖναι.*

1204. *καὶ ἐβάκχευσεν*, "and was convulsed like one possessed."

1208. This merely denotes that he threw his robe aside in order to spring over the board; not that he rent his clothes as Barnes and Musgrave interpret it. Prevost makes him "monter *sur* la table," but how then could he have seized the old man by the arm?

1214. Construe *ἔχοντα ἐπ' αὐτοφώρῳ*, "being in the very act," i. e. still having the vessel which had contained the poison.

1222. *πετροβριφὴς* "thrown from the rock." Compare 1267. In two places 1112, 1236, she is to die by *stoning.* But there is probably no discrepancy; the culprit was thrown down and the stones thrown upon him, "lapidibus obruebatur." The Homeric phrase, Il. γ, 57, *Λάϊνον ἕσσο χιτῶνα*, „thou hadst put on thy stone garment" would be inappropriate to a person killed by a shower of stones thrown at him on level ground.

1232—33. These lines explain how matters are *φανερά*· "because the libation of the grape is mixed with the drops of blood of the darting viper."

1234. "The offerings to the dead" is a periphrasis for the murder.

1241. Literally, "mounting the swift hoof."

1256. "Yes, when seized by their hands," which she could not be while she clung to the altar.

1259. "Thou wilt make thy blood *a curse* to them." As *ἀποτρόπαιος* is that which averts the evil omen, *προστρόπαιος* is that which turns it in a certain direction.

1260. The Cephisus from whom Creusa descended by her mother, like most river-gods was fabled to have bull's horns or a bull's head.

1266. *καταξήνωσι*, "may tear." The word *ξαίνω* is peculiarly

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happy being properly used of the operation of *carding fleece*.

1270. "I have gauged thy mind while I was yet among my friends;" ὅσον also depends on ἀνεμετρησάμην.

1272. The books have Εἴσω γὰρ which confounds the conclusion with the proof. γε and ἄρα are exactly the particles required; the latter as *supposing* the other case viz. his falling into her hands at Athens, and the former as *opposing* it to the one before mentioned.

1275. ὁ δ' οἶκτος ὁ σὸς — "the pity *for thee* (which thou invokest) is stronger on my side and my mother's," i. e. I and my mother are more entitled to pity than thou art.

1279. After ἔπτηξεν we must understand πρὸς, or suppose that οὐ which most editors have regarded with suspicion is a corruption of εἰς.

1282. τοῦ θεοῦ — "the image of the god at which I stand." How completely the image was identified with the divinity appears most strongly in the expression of Horace, *Quid dedicatum poscit Apollinem Vates?* For *posco* is only applicable to Apollo himself, and *dedicatum* only to the statue set up in his temple.

1285. The imperfect has an *inceptive* force. "You were going to slay."

1287. This verse is corrupt and unintelligible. He seems to say that he belonged to that father who supported him.

1298. ἐπίκουρος, is less complimentary than ξύμμαχος, being applied to mercenary soldiers. οἰκήτωρ — "a possessor."

1299—1300. There is a play on the word μέλλειν, "to be likely" or "to delay". The nearest approach to it I can find in English is with the word *think*. (v. 1294: "You thought to take forcible possession of my heritage.") "And did you then seek my life for fear of a thought? Aye! lest I should lose my own, if you should no longer think but act."

1305. θεηλάτους ἕδρας in Musgrave's version is "*numine plenas sedes.*" I have no better interpretation to offer, and strongly suspect the reading, for θεήλατος is "sent from the gods" not "possessed by the Gods."

1310. ἐν στέμμασιν. See note on 225. In her answer she alludes to Apollo.

1316. "And not that the good and bad having recourse to the same place should receive equal measure (of protection) from the Gods."

1320. θριγκὸς is explained by Mueller to be the enclosure round the *cella* inside the temple; but as ὅδε is used of that which is visible from the stage; which the *cella* could hardly be, it is more probably the *outer* wall, that of the temple

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itself, "beyond" (ὑπὲρ) which she steps through the same gates by which Xuthus had appeared in returning from the oracle.

1328. *πρόγονος* is "a step-mother." The word frequently occurs in this sense in the Attic orators.

1331. *νουθετούμενον*. Lat. Vers. "*abs te admonitum.*" But this would be *νουθετηθέντα* or *νενουθετημένον*. The meaning is, "what does it behove me to do, *changing my purpose?*" i. e. giving up my thoughts of vengeance.

1336. *χ. ὑπαγκάλισμ' ἐμῆς*, "The enclosed burden of my hand." The reading, before Elmsley corrected it, was *χερὸς ὑπ' ἀγκάλαις ἐμαῖς*. Some German critics cannot see that the former reading is better than the latter; as if there were no difference between calling the arms a part of the hand, and attributing to the hand only an action in which both arm and hand have a part.

1339. Observe *ὁ μῦθος νέος* without the repetition of the article. "*New is the tale* which has been now brought forward."

1344. *κατειπεῖν*, *indicare*. 1215.

1346. *ἐνθύμιον*, *a religious feeling*. Compare Herc. Fur. 722. *ἐπειδή σοι τόδ' ἐστ' ἐνθύμιον*. Herod. B. 8. C. 54. *ἐνθυμιόν οἱ ἐγένετο*.

1354. *τὴν τεκοῦσαν ἐκπόνει*, "Labour at (finding) your mother."

1355. It is quite inconceivable that the Prophetess should tell him as she does in the received text, that he will discover his mother if he traverses all Asia and Europe in search of her. Besides, the sober and feasible plan, which she afterwards recommends, contradicts this interpretation. Now as *αὐτὸς γνώσει* is the idiomatic phrase for "I leave you to decide that," (compare Plat. Gorg. 503.) it seems evident that she must be answering some objection of Ion's. We may therefore conclude that the words *πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὅρους* (sc. *ἐκπονήσω*) are Ion's answer, who complains of the apparent hopelessness of the search. I find that Kirchhoff has adopted the same change of persons. But he has changed *πᾶσαν δ'* into *πᾶσάν γ'*, which is inadmissible. I prefer, *πῶς*; *ἆρ' ἐπελθὼν Α. κ. Ε.*

1358. *ἀκέλευστον* — because she was not commanded by word of mouth, but moved by an inward prompting.

1359. The recent Editions have *ὅτου δ' ἐβούλετ'*. *Οτου* is explained by some as *ὅτου ἕνεκα*; but the places where *ἕνεκα* is said to be understood always contain some word with which the genitive is so construed as to *have the force of ἕνεκα* as in Orest. 742. *θυγατέρος θυμούμενος*. Here there is nothing in the construction to account for the genitive,

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and it is absurd to say that a word is *understood* unless the rest of the sentence makes us understand it as well as if it were expressed. Others *understand* *κτῆμα ὄν*, to which supposition the same objection applies, and this other; that the question, whose property the basket was, is very uninteresting. I have therefore put *ὅτου δέ γ' οὕνεκ'*.

1371. *ἐπέχειν* "to put to the lips of another." Compare 1493. *ἐπέχεσθαι* "to put to one's own lips." Plat. Phædo. 117. *καὶ ἅμα εἰπὼν ταῦτα ἐπισχόμενος καὶ μάλα εὐχερῶς καὶ εὐκόλως ἐξέπιε.*

1373. "Apollo has been kind, but Fortune unkind."

1386. *σύμβολα*, "tokens." Signs which we put together, *συμβάλλομεν*, to make an inference. Compare the Latin *conjicere* and *conjectura*.

1391—93. *περίπτυγμ'* is the same as *στέμματα*, the sacred wreath, which had not faded, (*γεγήρακε*), and *πλέγματα* are *σύνδετα* the fastenings, which had not mouldered. *Ἐκ τινος θεηλάτου*, "From some heaven-sent power." *τινὸς* as the genitive of *τι* without a substantive is of rare occurrence.

1396. If the reading is correct, (and of the many conjectures not one is worth recording) we must suppose the sentence to be interrupted by Creusa. The complement of it would be to this effect; *ἀνόσια φωνήσασα καὶ πάντολμ' ἔπη.*

1399. A verse inserted by the copyist who mistook *οὐξέθηκα* for *οὗ ἐξέθηκα*. The unmeaning supplements *γε* and *μοι* sufficiently betray its spuriousness.

1406. "I am seized by a (fraudulent) pretence."

1421. *Ἐν μ. ἠτρίοις*, "In the middle threads," i. e. in the central part of the work.

1424. *ὕφασμα* refers to the embroidered figure, and *δέσμα* are the same as *κράσπεδα*.

1425. *εὐστοχεῖς*, "you hit the mark."

1427. *σαρκάζοντε*, "grinning."

1428. "Is it the gift of Athana who bids rear children therein." Compare v. 23. It is contrary to the situation that Ion should suggest anything to help Creusa. But these words coming from him would be such. If on the other hand we give them to Creusa the uniformity of the dialogue by means of alternate single verses (called *στιχομυθία*) is violated. We must conclude that we have here two more instances of hiatus occasioned by a negligent transcriber, or an injured copy. The former supposition is the more likely, for in that case the one omission would beget the other; that is, if after prefixing Ion's name the writer's eye wandered to the next line, and wrote *that as Ion's*, he would naturally look for Creusa next, and so skip over another

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line. Indeed the first blunder could not have been committed alone, for the interrupted succession of the names would have immediately disclosed the error and caused it to be rectified.

1430. *Λέραια*, "neck ornaments."

1434. Poseidon and Athena disputed which should be the patron of what was then Cecropia, and bestow a new name upon it. Poseidon struck the rock with his trident and the sea gushed out. Athena touched it with her spear and the olive sprung forth. This was the immortal olive of the Acropolis. The other reading makes her introduce the olive into the rock, and the middle voice has in this case no force whatever.

1439. *ὁ θεὸς*, "The sun," (for my holding you dearer than his light). He seems to connect Apollo with the sun but without expressly identifying them.

1450. Construe *ἂν* with *γενέσθαι*. "It was present to my mind (i. e. I was ready to think) that anything might happen rather than this, that I *could* be your son." (Literally than these things, *how* I am your son.) Compare Med. 659. *ἀχάριστος ὅλοιθ' ὅτῳ παρέστη Μὴ φίλους τιμᾶν*, where the common text has *πάρεστι*, against the metre.

1456. *τίν' ἀνὰ χέρα*, literally, "*along* what hand" i. e. "borne by what hand." So we had above *ἀνὰ χρόνον*, "in course of time."

1465. "The palace receives a new hearth (family), and the land a new prince."

1475. "Not *with the accompaniment of* torches and dances." Compare 502.

1479. "*Let* Pallas the slayer of the Gorgon *know*." This is the common form of calling a god to witness.

1489. *ἐκὰς*, "*apart from*," i. e. without her knowledge. Phœn. 907. *θεσφάτων ἐμῶν ἐκὰς*. *παρθένια σπάργανα* are such swathing bands as a *παρθένος* would use; not the proper ones, but any that she could find.

1491. "The wanderings of the shuttle" means "my first attempts at weaving." *ἐκδίδαγμα κερκίδος*, 1418.

1493. See note on 1371.

1494. *τροφεῖα*, "nurture", elsewhere invariably "the price of nurture." 851. The formation of the word is compatible with both meanings; that which is given to, or that which is given by a *τροφεύς*.

1496. *γαμφηλαῖς*. 157.

1500. *ἐξ ἐμοῦ*. Observe that in prose this would be *ὑπ'*

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ἐμοῦ. Active verbs with a passive signification (ἀποθνήσκειν, ἐκπίπτειν &c.) are construed with ὑπό τινος.

1511. πρὸς — "*looking at* what now befals."

1514. παρ' οἵαν στάθμην, "Within what a line's breadth did I come." Compare Iph. Taur. 871. παρὰ δ' ὀλίγον ἀπέφυγες ὄλεθρον ἀνόσιον. "Within a little &c." Thuc. 3, 49. παρα τοσοῦτον ἡ Μυτιλήνη ἦλθε κινδύνου. Herac. 295. καὶ παρὰ μικρὸν ψυχὴν ἦλθεν διακναῖσαι. I can make nothing of βίου, and suspect it should be βιᾶς.

1515. ἔνεστι = ἐγχωρεῖ. "Is it possible (Does the nature of things *admit* of it?) to experience all these things day by day?" Καθ' ἡμέραν can not mean *in one day,* nor does the sense here require it. He asks if throughout the world one could find so many strange events *spread over a length of time,* as have happened to him all at once.

1519. ὡς ἡμῖν, "by me as me," i. e. "by me considering my previous condition."

1523. σφαλεῖσα εἰς κρυπτοὺς γάμους "having erred (fallen) as to a secret union." ἃ π. ἐγγ. νοσ., "which evils befal in maids," i. e. to which errors maids are liable.

1526. τοὐμὸν αἰσχρὸν, "the shame which I may bring on thee."

1529. For Νίκη Ἀθάνα, compare 460.

1537—38. "It reasonably disturbs my mind (to know) whether the God is true or prophecies falsely." For μάτην compare 278.

1543. οὗ γε, "quippe cujus," "utpote cujus." This is a common force of γε with a relative.

1549. ὑπερτελὴς οἴκων θ., "rising above the incense-filled temple." The adjective is formed from ὑπερτέλλειν, and occurs in Soph. Trach. 36. Æsch. Agam. 284.

1552. εἰ μὴ seems by no means in place here. I believe it was οἵ' οὐ, which being corrupted into ει ου was then falsely corrected into εἰ μὴ.

1562. The Mss. have νομίζεις which has been altered into κομίζῃ σ', "that he may convey thee into a noble house." But as κομίζομαι is a common word for "to obtain", and as the optative is preferable after an *historical present*, I have preferred κομίζοι'.

1567. Observe the *invariable* Attic future of verbs in ίζω.

1574. Δίκαιος εἰμὶ, "I have a right." This usage is of frequent occurrence.

1577. As ἐπώνυμοι means those from whom a name is derived, ἐπιφύλιοι is used for those from whom a tribe originates. The old reading κἀπιφυλίου is explained by some "divided into tribes," by others, "subject to tribes:" but

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there is no analogy to render either interpretation probable, nor is there much meaning in such a sentence as, "giving their names to the land and to the region divided into, (or subject to) tribes."

1579. The four sons of Ion are Geleon, Hoples, Argades and Ægicores. From these the four ancient tribes are said to derive their names. The attempt to etymologize upon these words so as to make them designate various occupations is utterly unsuccessful, but no doubt they were real historical names from which the fabulous ones of the supposed sons of Ion were derived.

1583. *Κυκλάδας* seems not to refer particularly to the group of islands so called, but to all the Ionic states founded in the islands of the Ægean sea, Samos, Chios &c.

1585. *ἀντίπορθμα* may be understood of both sides of the Ægean, or of both sides of the Hellespont, in which they founded cities.

1590. Dorus was the reputed founder of the tribe of Dorians who dwelt in the vallies to the north of the Parnassus range, from which tribe the Dorians came who spread over Peloponnesus.

1592. Achæus represents another tribe of Greeks, the Achæans, an Æolian race who possessed the Peloponnesus before the Dorian invasion and after that event became the subject people in most parts of that peninsula. The allusion to Rhium, a promontory at the entrance of the Corinthian gulf is made to please the Athenians by recalling to their minds the brilliant naval victory gained in its neighbourhood by Phormio over the Lacedæmonians in the fourth year of the eighty seventh Olympiad. For this victory the Athenians dedicated a new portico at Delphi, and Musgrave conjectures that part of the first Chorus in this play, v. 190—224. may contain a description of the subjects painted upon it.

1597. *ἀπέθου*, "thou didst put by or conceal".

1608. The editors are uncertain whether Ion should say that he already in part believed, or that he did not believe the tale till it was confirmed by the Goddess. The corrupt words *καὶ πρὶν τοῦτο δ' οὐκ ἄπιστον ἦν*, yield neither sense. I have changed them to suit the latter, which is the more probable, because it justifies the intervention of Athena.

1610. "These gates (are) fair in my sight."

1611. On the use and form of the *ῥόπτρον* see Smith's Dictionary of Antiquities p. 506. Art. Janua.

1614. *ἤνεσα* is used in the same sense as *αἰνῶ*. Compare Med. 223. *οὐδ' ἀστὸν ἤνεσα*. Iph. T. 1023. *τὸ δὲ πρόθυμον*

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22. Give the feminine of *Παρνάσιος*, *Δελφὸς*, *Ἀττικός*.

23. Give the imperatives of *ἤνεγκα* and *ἔθηκα*, the aorist of *ἐξαίρω* and of *ἐξαιρῶ*, the aorist passive of *γιγνώσκω* and of *κραίνω*, the perfect middle of *λανθάνω*, and the participle of the same tense of *γίγνομαι*.

II. 100—200.

1. *ἐσόδους καθαρὰς ποιήσομεν*. Put a more poetical word in place of the last, and quote examples of its use.

2. Explain *κάλλιστον προπόλευμα δάφνας*.

3. *καλόν γε τὸν πόνον — λατρεύω*. Explain the force of the article and of *γε* in this passage, and account for the accusative.

4. What is the future of *ῥιπτῶ*? Adduce instances of similar verbs.

5. Account for the form *ἀποχεύονται*.

6. What other words contain the root of *μάρπτω*?

7. *πανσαίμαν*, *κάπων*. Why not *πανσαίμην*, *κήπων*?

8. What is the aor. imperative of *βαίνω* simple, and of its compounds?

9. Distinguish between *πεισθήσομαι* and *πείσομαι*.

10. Quote other allusions to *ἡ Δηλιὰς λίμνη*.

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11. Give the meaning and derivation of *καρφυραί* and of *ψαλμοί*.

12. Explain *ἀγυιάτιδες θεραπεῖαι*, and quote passages in illustration.

13. What is the sense of *διδύμων προσώπων* in v. 188?

14. Translate, *ὃς ἐμαῖσι μυθεύεται παρὰ πήναις*.

15. Quote similar phrases to *αἰρόμενος πόνους*.

16. What is the proper force of *συναντλεῖ*? Give examples of *ἀντλεῖν* or its compounds in the figurative sense.

17. Form a verbal adjective from *ῥέω*, and a compound adjective from *νεὸς* and *θάλλω*.

18. What is unattic in *θεοῖσιν δούλαν χέρ' ἔχειν*?

19. Put the following sentences into Greek. "May I never cease to serve Phœbus." "He would not at all protect thee."

III. 200—300.

1. Who is *πτεροῦντος ἔφεδρος ἵππου*, who *τὰν πυρπνέουσαν ἐναίρει τρισώματον ἀλκάν*?

2. Derive *λαῖνος*, *πτυχή*, *καταιθαλῶ*.

3. Explain *Γοργόνες* in v. 224, and describe the place alluded to.

4. Were women admitted within the temple of Delphi? Does the practice seem to have varied? Illustrate your answer from this Play.

5. Shew how *ἐνδυτὸς* is formed.

6. Explain *πέλανος*.

7. Give the imperative of *παρέρχομαι*.

8. By what phrase does Euripides express "Without having first slain sheep."

9. Give the aorist of *μεθίημι* in the 1st pers. sing. and the 3d pers. plural. What is the meaning of *μανθάνω* and of *ἔμαθον* in answers? What poetical periphrasis is there for the latter?

10. Translate, "whoever thou art." "One might know for the most part about any person if he is of gentle birth by looking on his form."

11. What is the Attic form of *κλείω*? Give the 1st aorist of *ἀφυδραίνομαι* and *ὑγραίνω*.

12. What is the gen. case of *μέριμνα*, and why?

13. *δακρυρροεῖ*. Shew the steps by which this word is formed.

14. Under what limitation is *τὸ σὸν* equivalent to *σύ*?

15. Express in Greek, "I had my thoughts at home though I was here."

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16. Give the future of *ἀναφέρω* and explain the meaning of the verb.

17. What are the futures active and middle of *ὄλλυμι*? What do they respectively mean?

18. Translate *τἀπὶ τῷδε*.

19. Give the Greek for, "By what name must we call you."

20. What is the story told of the daughters of Cecrops?

21. Explain, *ὥσπερ ἐν γραφῇ νομίζεται*.

22. Put into Greek, "Oh that I had never seen thee." „What husband married thee?" „What husband didst thou marry?"

23. Give the aorist passive of *τρέφω* and *σώζω*, and the aorist active of *βλαστάνω*, *αἱμάσσω*, *ἀπόλλυμι*, *ἀναμιμνήσκω*, and *πέρθω*.

24. Express in Greek, "I am privy to a disgrace belonging to the cave."

IV. 300—400.

1. *Ἥκω περὶ γῆς καρποῦ*. What other preposition would do here?

2. *ἀνάθημα πόλεως*. Mention and illustrate the practice referred to.

3. Give the Greek for, "Sold by somebody." "You arrived at manhood."

4. What word is used by the Attic poets as a substitute for *ὅπου*?

5. Express in Greek, "The strangers as they arrived supported me."

6. Give the perf. pass. of *ἀσκεῖν*. How does it differ in sense from the active verb?

7. Give the Greek for, "Another woman is in the same plight as thy mother."

8. *οὔ τἄρα πράξεις οὐδέν*. Translate, and shew the force of the particle.

9. Give the aorist passive of *ἐκτίθημι*, *διαφθείρω*, *ζεύγνυμι*.

10. Translate, "How long is it since the child was made away with?"

11. What is the Greek word for a "visible proof?"

12. What is there unusual in *εἶχ' ἄν μέτρον*?

13. What is the force of *γοῦν* in answers? What happens to it when it is joined to a negative? Give examples of *ὕστερον ἔτι*.

14. Give the word for "we had forgotten." What compound is more usual in prose?

15. Give the different senses of *μαντεύομαι*. How is *ἐπονεῖν* used in this play?

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16. Translate into Greek, "You have gone thus far in folly." "Whatsoever things we strive after in spite of the unwilling gods, we possess not as real blessings."

17. What is the derivation of the word History? What is the aorist passive of *φαίνω*?

18. Explain, *ὡς ὀγκωθῇ τάφῳ*; What would a prose writer use in place of *ὡς*?

19. Is there anything faulty in the metre of the following verse? *τάδ' ἀγαθοί μοι διακονοῦσιν εὐχερῶς.*

20. Translate, "The story spread (but) not in the way in which I unfolded it."

21. Translate, *τὰ γὰρ γυναικῶν δυσχερῆ πρὸς ἄρσενας.*

22. Translate, "I am prevented from learning what I wish." Explain the redundancy.

V. 400—500.

1. Explain the use of *ὅπως* with the future indicative.

2. Give the aor. and fut. passive of *κεράννυμι*.

3. Si nunc se nobis ille aureus arbore ramus Ostendat nemore in tanto! Illustrate this form of wishing by the Greek.

4. What is the Homeric equivalent to *προφήτης*? What is the sense of *προφητεύειν*?

5. What is the nominative plural of *ἀριστεύς*, *γραφεύς* &c.

6. Translate, *χρηστήριον πέπτωκε τοῖς ἐπήλυσι Κοινὸν πρὸ ναοῦ*. Where else is *χρηστήριον* so used?

7. *ἐνεγκεῖν*. What is the indicative of this word?

8. Translate, "If he should desire now at least to retrieve his former wrongs." What is the derivation of *enigma*?

9. By what words do you express Either — or —?

10. Translate, "What care I, or what have I to do with the daughter of Erechtheus?"

11. What is the probable dat. plural of *πρόχους*?

12. Form a verbal substantive of *the place in which* from *ἀπορραίνω*. Illustrate by examples.

13. Give the future of *καθίημι*, and the subjunctive of *πέφυκα*. Is there a more usual form of the latter?

14. Form verbs from *τέκνον*, *ζημία*, *κενός*, *λοίδορος*, *σιωπή*. Account for the differences in their formation.

15. Translate "To incur the charge of licentiousness."

16. *Ναοὺς κενοῦντες ἀδικίας ἐκτίνετε.* What have you to say to this verse?

17. Give instances of proper names entering into compounds.

18. Under what other name is *Παλλὰς Ἀθάνα* sometimes invoked?

19. Give the abbreviated forms of *ἐπετόμην* and *πετόμενος*.

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20. Translate *παρὰ χορευομένῳ τρίποδι.*

21. Translate, *ὑπερβαλλούσας γὰρ ἔχει θνατοῖς εὐδαιμονίας ἀκίνητον ἀφορμὰν οἷς ἂν καρποτρόφοι λάμπωσιν ἐν θαλάμοις πατρίοισι νεανίδες ἦβαι, διαδέκτορα πλοῦτον ὡς ἔξοντες ἐκ πατέρων ἑτέροις ἐπὶ τέκνοις.* Explain, *ἀφορμὰν, καρποτρόφοι.* Is *διαδέκτορα* strictly correct? What does *ἔξοντες* agree with? Illustrate this use of *ἐπί.*

22. Explain, *ὦ Πανὸς θακήματα καὶ παραυλίζουσα πέτρα μυχώδεσι Μακραῖς.*

23. By what preposition do you express "to the sound of," "in time to?" and by what case is it followed?

24. Translate, "May I hold fast to a life blest with children along with moderate riches."

25. *Αὐλίοις ἐν ἄντροις.* Illustrate the word *αὔλιος*, pointing out the senses of its various cognates.

VI. 500—600.

1. Give examples of *μὲν* with an interrogation, and point out its force.

2. Give the Greek for, "I went mad" and "I drove mad." Give the perfect middle of *μαίνομαι* and explain the difference of sense in the two tenses.

3. Explain the verb *ῥυσιάζω*, and illustrate by quotation.

4. Put into Greek, "If you should slay me you will be the murderer of your father."

5. Translate, *ποῦ δέ μοι πατὴρ σύ;*

6. Express in Greek, "Come let us enquire this of him."

7. Translate, "And did you stop in the house of one of the Proxeni." What were the Proxeni?

8. By what preposition do you express, "given up to," "intent upon," and with what case?

9. Give the aorists active and passive of *σπείρω.*

10. Parse *θίγω.* What is the Greek for "we have escaped" using the verb *φεύγω*?

11. Form a noun from *ἀνευρίσκω* to signify "discovery." What is the future and aor. active of *εὑρίσκω*?

12. What is the proper sense of *ᾄσσω*? How does Euripides sometimes employ it?

13. Form a noun from *ἀλᾶσθαι* to mean "beggary," and a compounded verbal from *κτᾶσθαι* to mean "wealthy."

14. What preposition in compound expresses *change?* Give instances.

15. By what tense in Greek do you express, "I shall be called?"

16. Translate, "The face of things appears not the same when they are far and when beheld from near."

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17. Translate, "Hear what I conceive".

18. Compound *νόθος* with the root of *γίγνομαι* and explain the principles on which you do it.

19. Give the future active of *πίπτω*, *λαμβάνω*. What is the Greek for "I shall be hated" and "I shall be watched."

20. What license does Euripides allow himself in the genitive of *πόλις*?

21. Express in Greek, "Whatever is superior is disliked."

VII. 600—700.

1. Explain and derive *ἔπηλυς*.

2. What word is used for "to" before persons? Give an example.

3. Give the Greek for "Having lost her share."

4. What is the aorist active of *συγχέω*? What is another form of *ἀνεκτός*?

5. Translate, "This is desirable for men even though it be unwelcome."

6. Translate these two sentences; 1. Suffer me to live *where I am*. 2. Slay him *where he is*.

7. Explain the force of *δῆθεν* and of *ὡς δή*.

8. Give the Greek derivatives of the root *ΠΑ*, which signify 1. "I possess." 2. "A possession." 3. "Much-possessing."

9. What are the feminine forms of *δμώς*, "a servant?"

10. What are two senses of *τρόφιμος* in this play? Which is the more legitimate?

11. Explain *τορῶς* giving the sense of its root and cognate words.

12. Distinguish between *συμφέρει* and *συμφέρεται*.

VIII. 700—800.

1. Give the indicative present of *γεγωνήσομεν* and *ἐξαπαφὼν*, and the future of *οἶδα*.

2. Form the tenses in use of the root *ΑΔ* or *ϜΑΔ* (*please*) and illustrate each by an analogous formation.

3. What is the quantity of *ἀλίσας*? Give its root and some of its cognates. In the following verse, *Ἄπαγε τὸν ἵππον ἐξαλίσας οἰκάδε*, is the root the same?

4. *Ἕπου νυν· ἴχνος δ' ἐκφύλασσ' ὅπου τίθης*. Is there any Tragic metrical license in this verse? How do you render *ἐκφύλασσε*?

5. Translate, A. "But do not give in to fatigue. B. No, I will not willingly, but I am not master of that which I have not."

6. Translate, "Death is *appointed* for these things."

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7. What are the active aorists in use of ἁρμόττω and λάσχω?

8. Translate, "Do not groan yet, before we learn the tidings."

9. Translate, "Whomsoever your husband should first meet, him the God gave to him as his son."

10. Distinguish between θάνοιμι and θάνοιμ' ἄν.

11. Give the aorist optative of ἀναπέτομαι.

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21. Translate *ὡς ἂν ἐκμάθω*, v. 77. What is there remarkable in the words?

22. Give the feminine of *Παρνάσιος*, *Δελφὸς*, *Ἀττικός*.

23. Give the imperatives of *ἤνεγκα* and *ἔθηκα*, the aorist of *ἐξαίρω* and of *ἐξαιρῶ*, the aorist passive of *γιγνώσκω* and of *κραίνω*, the perfect middle of *λανθάνω*, and the participle of the same tense of *γίγνομαι*.

II. 100—200.

1. *ἐσόδους καθαρὰς ποιήσομεν*. Put a more poetical word in place of the last, and quote examples of its use.

2. Explain *κάλλιστον προπόλευμα δάφνας*.

3. *καλόν γε τὸν πόνον — λατρεύω*. Explain the force of the article and of *γε* in this passage, and account for the accusative.

4. What is the future of *ῥιπτῶ*? Adduce instances of similar verbs.

5. Account for the form *ἀποχεύονται*.

6. What other words contain the root of *μάρπτω*?

7. *παυσαίμαν*, *κάπων*. Why not *παυσαίμην*, *κήπων*?

8. What is the aor. imperative of *βαίνω* simple, and of its compounds?

9. Distinguish between *πεισθήσομαι* and *πείσομαι*.

10. Quote other allusions to *ἡ Δηλιὰς λίμνη*.

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11. Give the meaning and derivation of *καρφυραί* and of *ψαλμοί*.

12. Explain *ἀγυιάτιδες θεραπεῖαι*, and quote passages in illustration.

13. What is the sense of *διδύμων προσώπων* in v. 188?

14. Translate, *ὃς ἐμαῖσι μυθεύεται παρὰ πήναις*.

15. Quote similar phrases to *αἰρόμενος πόνους*.

16. What is the proper force of *συναντλεῖ*? Give examples of *ἀντλεῖν* or its compounds in the figurative sense.

17. Form a verbal adjective from *ῥέω*, and a compound adjective from *νεὸς* and *θάλλω*.

18. What is unattic in *θεοῖσιν δούλαν χέρ' ἔχειν*?

19. Put the following sentences into Greek. "May I never cease to serve Phœbus." "He would not at all protect thee."

III. 200—300.

1. Who is *πτεροῦντος ἔφεδρος ἵππου*, who *τὰν πυρπνέουσαν ἐναίρει τρισώματον ἀλκάν*?

2. Derive *λαῖνος*, *πτυχή*, *καταιθαλῶ*.

3. Explain *Γοργόνες* in v. 224, and describe the place alluded to.

4. Were women admitted within the temple of Delphi? Does the practice seem to have varied? Illustrate your answer from this Play.

5. Shew how *ἐνδυτὸς* is formed.

6. Explain *πέλανος*.

7. Give the imperative of *παρέρχομαι*.

8. By what phrase does Euripides express "Without having first slain sheep."

9. Give the aorist of *μεθίημι* in the 1st pers. sing. and the 3d pers. plural. What is the meaning of *μανθάνω* and of *ἔμαθον* in answers? What poetical periphrasis is there for the latter?

10. Translate, "whoever thou art." "One might know for the most part about any person if he is of gentle birth by looking on his form."

11. What is the Attic form of *κλείω*? Give the 1st aorist of *ἀφυδραίνομαι* and *ὑγραίνω*.

12. What is the gen. case of *μέριμνα*, and why?

13. *δακρυρροεῖ*. Shew the steps by which this word is formed.

14. Under what limitation is *τὸ σὸν* equivalent to *σύ*?

15. Express in Greek, "I had my thoughts at home though I was here."

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16. Give the future of *ἀναφέρω* and explain the meaning of the verb.

17. What are the futures active and middle of *ὄλλυμι*? What do they respectively mean?

18. Translate *τἀπὶ τῷδε*.

19. Give the Greek for, "By what name must we call you."

20. What is the story told of the daughters of Cecrops?

21. Explain, *ὥσπερ ἐν γραφῇ νομίζεται*.

22. Put into Greek, "Oh that I had never seen thee." „What husband married thee?" „What husband didst thou marry?"

23. Give the aorist passive of *τρέφω* and *σώζω*, and the aorist active of *βλαστάνω*, *αἱμάσσω*, *ἀπόλλυμι*, *ἀναμιμνήσκω*, and *πέρθω*.

24. Express in Greek, "I am privy to a disgrace belonging to the cave."

IV. 300—400.

1. *Ἥκω περὶ γῆς καρποῦ*. What other preposition would do here?

2. *ἀνάθημα πόλεως*. Mention and illustrate the practice referred to.

3. Give the Greek for, "Sold by somebody." "You arrived at manhood."

4. What word is used by the Attic poets as a substitute for *ὅπου*?

5. Express in Greek, "The strangers as they arrived supported me."

6. Give the perf. pass. of *ἀσκεῖν*. How does it differ in sense from the active verb?

7. Give the Greek for, "Another woman is in the same plight as thy mother."

8. *οὔ τἄρα πράξεις οὐδέν*. Translate, and shew the force of the particle.

9. Give the aorist passive of *ἐκτίθημι*, *διαφθείρω*, *ζεύγνυμι*.

10. Translate, "How long is it since the child was made away with?"

11. What is the Greek word for a "visible proof?"

12. What is there unusual in *εἶχ' ἄν μέτρον*?

13. What is the force of *γοῦν* in answers? What happens to it when it is joined to a negative? Give examples of *ὕστερον ἔτι*.

14. Give the word for "we had forgotten." What compound is more usual in prose?

15. Give the different senses of *μαντεύομαι*. How is *ἐπονεῖν* used in this play?

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16. Translate into Greek, "You have gone thus far in folly." "Whatsoever things we strive after in spite of the unwilling gods, we possess not as real blessings."

17. What is the derivation of the word History? What is the aorist passive of *φαίνω*?

18. Explain, *ὡς ὀγκωθῇ τάφῳ*; What would a prose writer use in place of *ὡς*?

19. Is there anything faulty in the metre of the following verse? *τάδ' ἀγαθοί μοι διακονοῦσιν εὐχερῶς.*

20. Translate, "The story spread (but) not in the way in which I unfolded it."

21. Translate, *τὰ γὰρ γυναικῶν δυσχερῆ πρὸς ἄρσενας.*

22. Translate, "I am prevented from learning what I wish." Explain the redundancy.

V. 400—500.

1. Explain the use of *ὅπως* with the future indicative.

2. Give the aor. and fut. passive of *κεράννυμι*.

3. Si nunc se nobis ille aureus arbore ramus Ostendat nemore in tanto! Illustrate this form of wishing by the Greek.

4. What is the Homeric equivalent to *προφήτης*? What is the sense of *προφητεύειν*?

5. What is the nominative plural of *ἀριστεύς*, *γραφεύς* &c.

6. Translate, *χρηστήριον πέπτωκε τοῖς ἐπήλυσι Κοινὸν πρὸ ναοῦ*. Where else is *χρηστήριον* so used?

7. *ἐνεγκεῖν*. What is the indicative of this word?

8. Translate, "If he should desire now at least to retrieve his former wrongs." What is the derivation of *enigma*?

9. By what words do you express Either — or —?

10. Translate, "What care I, or what have I to do with the daughter of Erechtheus?"

11. What is the probable dat. plural of *πρόχους*?

12. Form a verbal substantive of *the place in which* from *ἀπορραίνω*. Illustrate by examples.

13. Give the future of *καθίημι*, and the subjunctive of *πέφυκα*. Is there a more usual form of the latter?

14. Form verbs from *τέκνον*, *ζημία*, *κενός*, *λοίδορος*, *σιωπή*. Account for the differences in their formation.

15. Translate "To incur the charge of licentiousness."

16. *Ναοὺς κενοῦντες ἀδικίας ἐκτίνετε.* What have you to say to this verse?

17. Give instances of proper names entering into compounds.

18. Under what other name is *Παλλὰς Ἀθάνα* sometimes invoked?

19. Give the abbreviated forms of *ἐπετόμην* and *πετόμενος*.

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20. Translate *παρὰ χορευομένῳ τρίποδι.*

21. Translate, *ὑπερβαλλούσας γὰρ ἔχει θνατοῖς εὐδαιμονίας ἀκίνητον ἀφορμὰν οἷς ἂν καρποτρόφοι λάμπωσιν ἐν θαλάμοις πατρίοισι νεανίδες ἦβαι, διαδέκτορα πλοῦτον ὡς ἔξοντες ἐκ πατέρων ἑτέροις ἐπὶ τέκνοις.* Explain, *ἀφορμὰν, καρποτρόφοι.* Is *διαδέκτορα* strictly correct? What does *ἔξοντες* agree with? Illustrate this use of *ἐπί.*

22. Explain, *ὦ Πανὸς θακήματα καὶ παραυλίζουσα πέτρα μυχώδεσι Μακραῖς.*

23. By what preposition do you express "to the sound of," "in time to?" and by what case is it followed?

24. Translate, "May I hold fast to a life blest with children along with moderate riches."

25. *Αὐλίοις ἐν ἄντροις.* Illustrate the word *αὔλιος*, pointing out the senses of its various cognates.

VI. 500—600.

1. Give examples of *μὲν* with an interrogation, and point out its force.

2. Give the Greek for, "I went mad" and "I drove mad." Give the perfect middle of *μαίνομαι* and explain the difference of sense in the two tenses.

3. Explain the verb *ῥυσιάζω*, and illustrate by quotation.

4. Put into Greek, "If you should slay me you will be the murderer of your father."

5. Translate, *ποῦ δέ μοι πατὴρ σύ;*

6. Express in Greek, "Come let us enquire this of him."

7. Translate, "And did you stop in the house of one of the Proxeni." What were the Proxeni?

8. By what preposition do you express, "given up to," "intent upon," and with what case?

9. Give the aorists active and passive of *σπείρω.*

10. Parse *θίγω.* What is the Greek for "we have escaped" using the verb *φεύγω*?

11. Form a noun from *ἀνευρίσκω* to signify "discovery." What is the future and aor. active of *εὑρίσκω*?

12. What is the proper sense of *ᾄσσω?* How does Euripides sometimes employ it?

13. Form a noun from *ἀλᾶσθαι* to mean "beggary," and a compounded verbal from *κτᾶσθαι* to mean "wealthy."

14. What preposition in compound expresses *change?* Give instances.

15. By what tense in Greek do you express, "I shall be called?"

16. Translate, "The face of things appears not the same when they are far and when beheld from near."

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17. Translate, "Hear what I conceive".

18. Compound *νόθος* with the root of *γίγνομαι* and explain the principles on which you do it.

19. Give the future active of *πίπτω*, *λαμβάνω*. What is the Greek for "I shall be hated" and "I shall be watched."

20. What license does Euripides allow himself in the genitive of *πόλις*?

21. Express in Greek, "Whatever is superior is disliked."

VII. 600—700.

1. Explain and derive *ἔπηλυς*.

2. What word is used for "to" before persons? Give an example.

3. Give the Greek for "Having lost her share."

4. What is the aorist active of *συγχέω*? What is another form of *ἀνεκτός*?

5. Translate, "This is desirable for men even though it be unwelcome."

6. Translate these two sentences; 1. Suffer me to live *where I am*. 2. Slay him *where he is*.

7. Explain the force of *δῆθεν* and of *ὡς δή*.

8. Give the Greek derivatives of the root *ΠΑ*, which signify 1. "I possess." 2. "A possession." 3. "Much-possessing."

9. What are the feminine forms of *δμώς*, "a servant?"

10. What are two senses of *τρόφιμος* in this play? Which is the more legitimate?

11. Explain *τορῶς* giving the sense of its root and cognate words.

12. Distinguish between *συμφέρει* and *συμφέρεται*.

VIII. 700—800.

1. Give the indicative present of *γεγωνήσομεν* and *ἐξαπαφὼν*, and the future of *οἶδα*.

2. Form the tenses in use of the root *ΑΔ* or *ϝΑΔ* (*please*) and illustrate each by an analogous formation.

3. What is the quantity of *ἁλίσας*? Give its root and some of its cognates. In the following verse, *Ἄπαγε τὸν ἵππον ἐξαλίσας οἰκάδε*, is the root the same?

4. *Ἔπου νυν· ἴχνος δ' ἐκφύλασσ' ὅπου τίθης*. Is there any Tragic metrical license in this verse? How do you render *ἐκφύλασσε*?

5. Translate, A. "But do not give in to fatigue. B. No, I will not willingly, but I am not master of that which I have not."

6. Translate, "Death is *appointed* for these things."

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7. What are the active aorists in use of ἁρμόττω and λάσκω?

8. Translate, "Do not groan yet, before we learn the tidings."

9. Translate, "Whomsoever your husband should first meet, him the God gave to him as his son."

10. Distinguish between θάνοιμι and θάνοιμ' ἄν.

11. Give the aorist optative of ἀναπέτομαι.

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